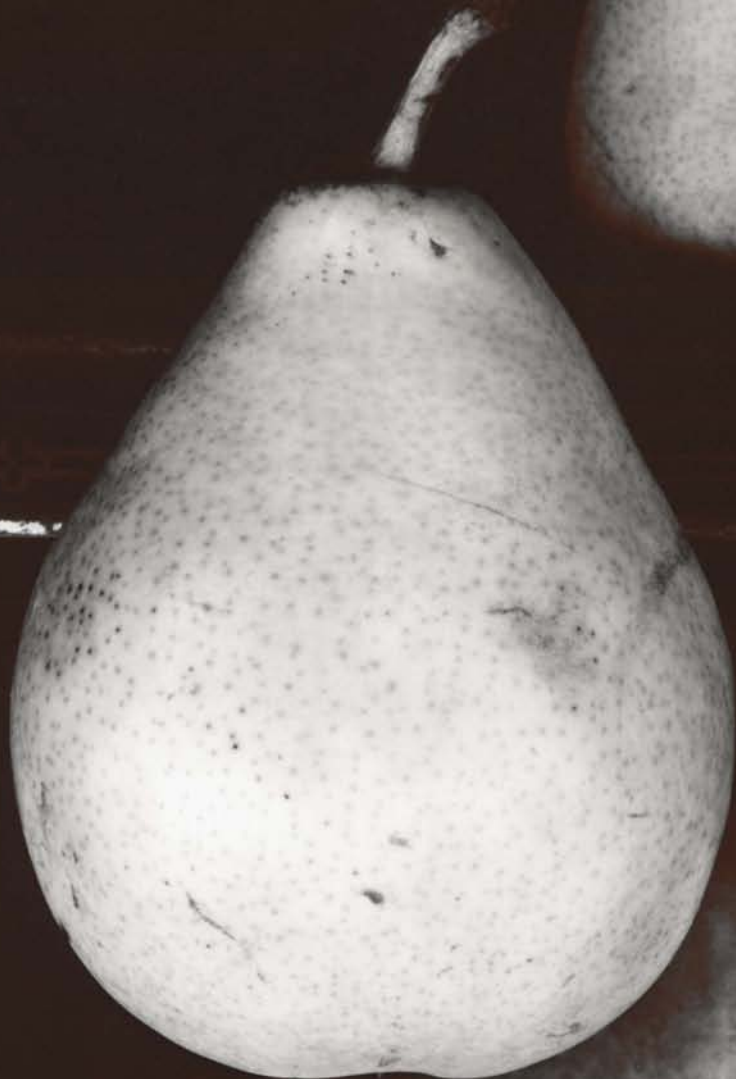


BLACK+WHITE PHOTOGRAPHY

COOL, CREATIVE AND CONTEMPORARY



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'Best DSLR we've tested' - Which? (Which?, Sept 2013)

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At the heart of the image



© Sarah Ketelaars



EDITOR'S LETTER

You might just have noticed that we are on a bit of a pear theme with our covers (see last issue). We love the fact that you can take the same subject, give it to two photographers and they produce something quite different from one another.

Ultimately, subject matter is (at times) of little importance – it's how it's approached that counts. A reader wrote in (see In Contact, page 82) asking why we

have few technical details on the images we publish. My feeling is that unless it is a technique feature, it is almost counterproductive to provide such details. If one photographer takes a photograph and another photographer attempts to replicate it (presuming they have exactly the same equipment and all conditions are the same) it will either just be a replica – and what's the point of that – or it will simply be a soulless image.

There's something about the individual picture that cannot be reproduced successfully. In *60-Second Exposure* (page 80) the photographer is asked whether the eye or the technique is more important. For me, it's the eye – no amount of technique will ever replace it. But sometimes it takes courage to be entirely yourself.

Elizabeth Roberts, Editor
elizabethr@thegmcgroup.com

PINBOARD



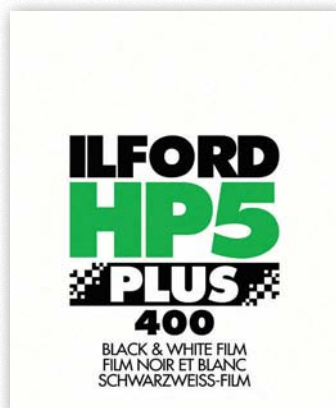
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FILM TRIBUTE TO HANG ON YOUR WALL

Rising from Kickstarter fame, designer Jerome Daksiewicz has released a series of screen prints celebrating our most cherished photo film companies. Inspired by nine analogue films and their packaging, the collection includes Ilford's SFX 200 ASA and the popular HP5 Plus 400. Showing off their graphic design to full effect, we can't wait to have one on the B+W office wall.

nomodesign.com

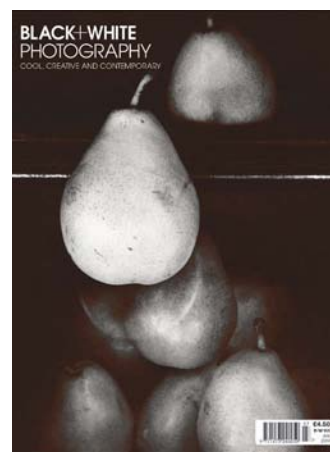


BLACK+WHITE BACKDROP

A true black & white devotee, Harrison Cronbi decided to switch his silver Fujifilm FinePix X100 camera for a black model. When selling his silver X100 on Twitter, we were happy to see his good taste went beyond just cameras to eye-catching backdrops...

500px.com/cronbi

© Harrison Cronbi



COVER IMAGE

This month's front cover is by Olivia Parker. See more of her work and read the interview on page 8.

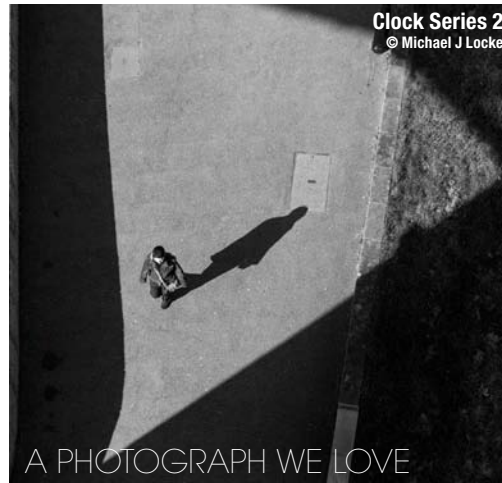
oliviaparker.com



BE A PHOTO FASHIONISTA

Fashion company Ginza's new T-shirt collection is right up our street. Their SS14 range *USA All the Way* features eight of Elliott Erwitt's monochrome scenes, including his celebrated 1950s and 60s images of New York. Ginza also produces T-shirts with photos by Steve McCurry, Mary Ellen Mark and Bill Jacobson. Each Elliott Erwitt photograph is limited to 250 prints.

ginzafashion.com



Clock Series 2
© Michael J Locke

A PHOTOGRAPH WE LOVE

Focusing on shadows, light and a passer-by, Michael J Locke's distilled composition uses ephemeral qualities to create the impression of a clock. Represented by Stephen Bartels Gallery, London, Locke's conceptual works open up unusual ways of seeing the world.

michaeljlocke.com

HOW TO SUBMIT

Photocopies of this form are acceptable. Please tick which category you are submitting pictures to:

- ☐ PHOTO PROJECTS
☐ LAST FRAME
☐ PORTFOLIO

Name

Address

Postcode

Daytime telephone no

Email

When burning your CD, create two folders: one containing high-res Tiffs or Jpegs (300dpi to about A4), the other containing low-res Jpegs (72dpi to about 20cm on the longest side). Images must be Mac-compatible. Please write your name and contact details on the CD or include this in a text file. Print submissions should be a maximum of 12x16in and must not be sent in tubes. We are currently unable to receive submissions online.

SEND YOUR SUBMISSIONS TO

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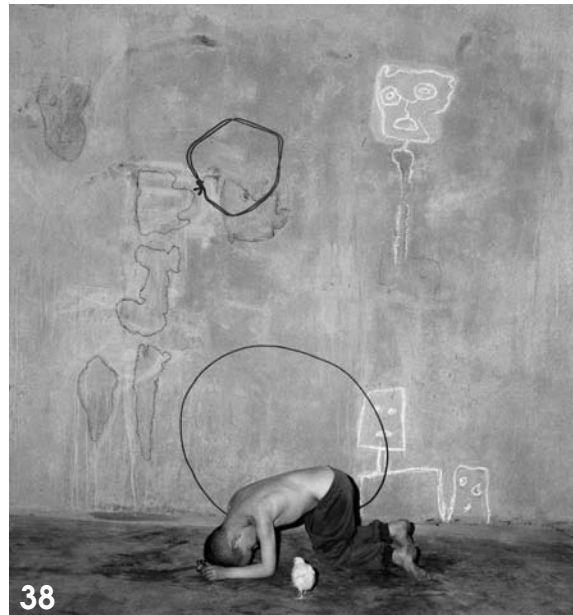
Anna Bonita Evans

► anna.evans@thegmcgroup.com

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© Olivia Parker



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© Roger Ballen



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© Borut Peterlin

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© Gail von Bergen-Ryan

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© Borja Alcazar Rodriguez



© Tim Allen



© Tim Daly



© Eddie Ephraums

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NEWS

HIGH CONTRAST

Harman Technology – who make Ilford B&W products – have opened a sales window for ultra large format sheet film and other specialist products. The deal, which runs until 27 June, allows photographers to order sheet and roll film in selected sizes from the Ilford B&W range without the usual minimum order quantities.

► ilfordphoto.com/ulf

Photographer and printer Mike Crawford has teamed up with Lux, a new London darkroom, to offer workshops and tuition. Mike is offering four weekend workshops on fibre based printing, toning, lith and solarisation. Also available are workshops on polymer gravure with Peter Moseley and black & white with Constanza Isaza.

► luxdarkroom.co.uk

Organisers are inviting entries for this year's Paris Photo-Aperture Foundation Photobook awards. Categories include Photobook of the Year, First Photobook and Photography Catalogue of the Year. The winner will be announced at Paris Photo in November. Deadline: 12 September.

► aperture.org/photobookawards

B+W contributor Tim Clinch is running a photography workshop in and around the beautiful city of Veliko Turnovo in Bulgaria from 7 to 11 July. The trip also includes a visit to the Roman city of Nicopolis ad Istrum.

► timclinchphotography.tumblr.com

Black & white photographer Matthew Pillsbury has won a 2014 John Simon Guggenheim Fellowship for his current series of work photographed in Japan. Matthew's pictures are held in major museums in Europe.

► matthewpillsbury.com

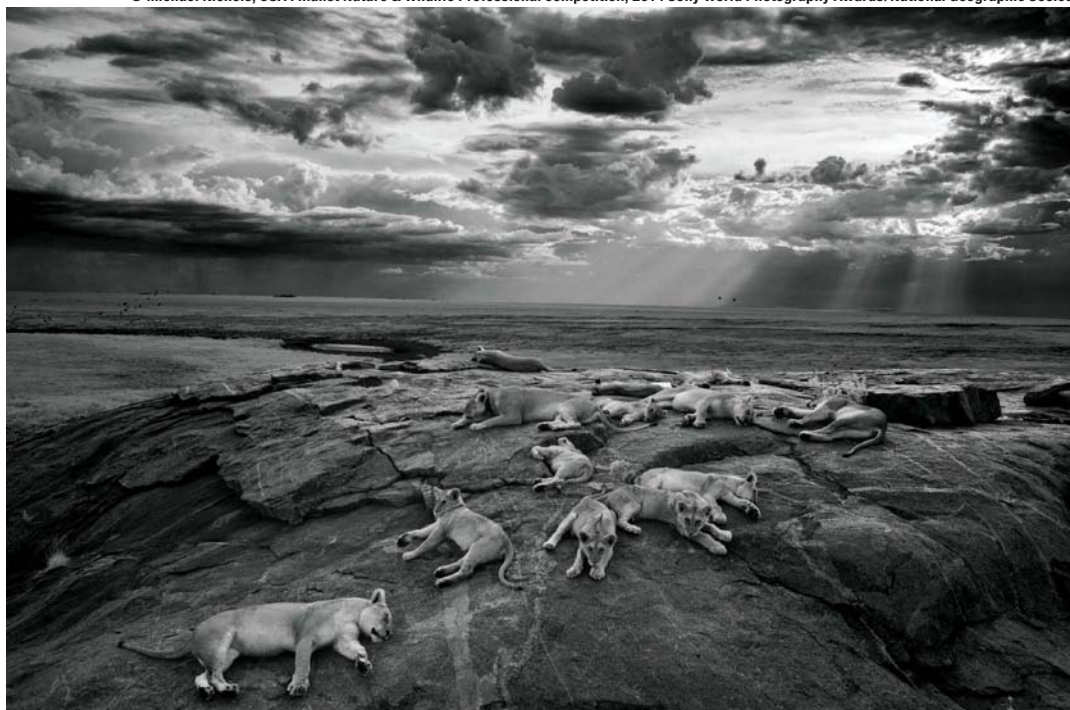
The founders of the Little Black Gallery in London have launched an agency called the Little Black Gallery Represents to promote their fine art photographers such as Anja Niemi, Vee Speers and Tyler Udall.

► thelittleblackgallery.com

NEWSROOM

News from the black & white world. Edited by Mark Bentley. markbe@thegmcgroup.com

© Michael Nichols, USA Finalist Nature & Wildlife Professional competition, 2014 Sony World Photography Awards/National Geographic Society



The Short Happy Life of a Serengeti Lion by Michael Nichols.

GLOBAL WINNERS

Pictures by B&W photographers were in the top three of almost every category of this year's Sony World Photography Awards.

The overall winner of the L'Iris d'Or Sony World Photographer of the Year was Sara Naomi Lewkowicz for her colour pictures on the theme of domestic violence. She won Sony imaging equipment plus \$25,000.

Coming top in the professional categories were B&W photographers Ludovic Maillard (Architecture), Viviana Peretti (Arts and Culture), Thomas Brummett (Conceptual) and Michael Nichols (Nature and Wildlife). B&W photographers also took several second and third places.

The Outstanding Contribution to Photography award went to

Mary Ellen Mark, who works mostly in B&W. The winner of the Kraszna-Krausz book award was Sergio Larrain: *Vagabond Photographer* by Agnes Sire and Gonzalo Leiva Quijada, about the Chilean B&W photographer (reviewed in B+W 156).

The competition attracted nearly 140,000 entries – the highest number in the awards' seven-year history.



© Clare Forbes

GARDEN PRIDE

Beautiful B&W photographs have won awards in a special Monochrome competition run by the International Garden Photographer of the Year.

Among the pictures was this highly commended photograph by Clare Forbes. For more prize-winning pictures from the competition, see page 6.

The Potting Shed by Clare Forbes. See igpoty.com for more information about International Garden Photographer of the Year.



CAPITAL PICTURES

Black & white pictures by Bob Collins are on show at the Museum of London until 30 July. Born in 1924, Collins worked as a watchmaker before becoming a photojournalist. His photographs caught the energy of London's streets. *Observing the Crowd: Photographs by Bob Collins* features 50 pictures that capture the spirit of London and Londoners from the 1950s through to 1990.



Purchasing fish at Billingsgate Market, 1958, by Bob Collins.

NEW STYLE



Leica have announced an eye-catching new camera system. The Leica T is made from a single block of aluminium to ensure smooth surfaces and a minimalist look.

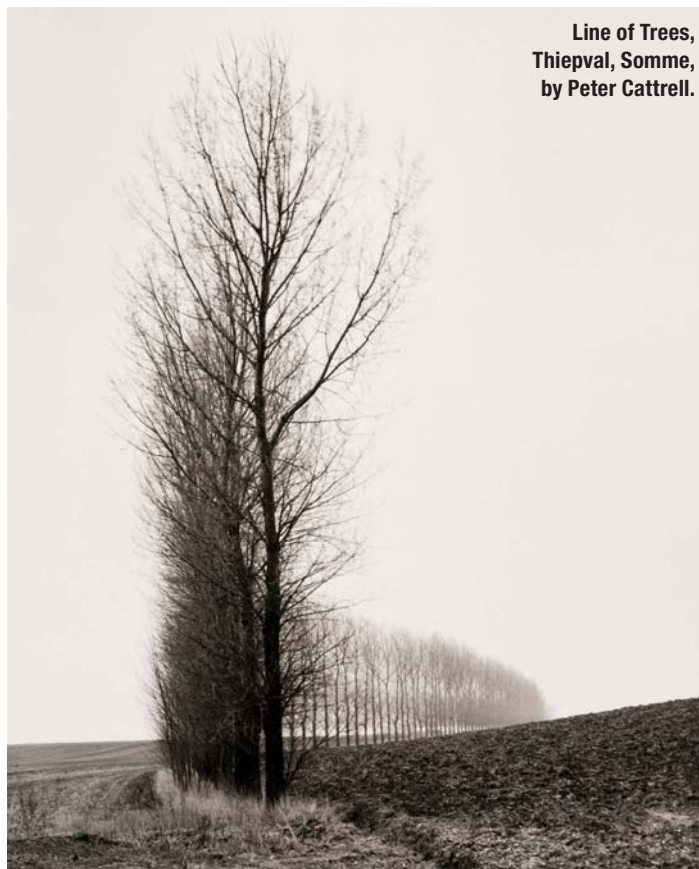
Made in collaboration with Audi Design, the interchangeable lens camera has an APS-C format, CMOS sensor with 16.2 effective megapixels. Most functions can be controlled by the touchscreen 3.7in display.

The camera (body only) is in silver or black, price £1,350. Two lenses are also available: the Leica Vario-Elmar-T 18-56mm f/3.5-5.6 ASPH (price £1,250) and the Leica Summicron-T 23mm f/2 ASPH (£1,350). An 11-23mm lens and a 55-135mm lens are scheduled to appear at Photokina in September.

© Jasper Wilkins



A black & white picture by Jasper Wilkins has won the People and Portraits competition run by Olympus. More than 2,000 entries were submitted for the student competition. Jasper, from the University for the Creative Arts, wins an Olympus OM-D E-M5.



Line of Trees, Thiepval, Somme, by Peter Cattrell.

© Peter Cattrell

FINDING TRACES

Pictures reflecting on the events of World War I are on show in a new exhibition at the Fleming Collection in London this summer.

The pictures of the Somme historic battlefield site by Peter Cattrell are on loan from the Scottish National Portrait

Gallery. Also on loan from the gallery are photographs by George P. Lewis showing women working in Scotland's transport and heavy industries during the Great War.

The exhibition, *Traces of War: Landscapes of the Western Front*, runs from 10 June to 18 October.



Pentax have unveiled a new medium-format DSLR. The Pentax 645Z features a newly designed CMOS sensor boasting 51.4Mp. Makers say the imaging area is roughly 1.7 times larger than a 35mm full-frame sensor. Price: £6,799.99 (body only).

► ricoh-imaging.co.uk



A new edition of the popular photography book *Beyond The Lens* has been issued by the Association of Photographers. The book provides a guide to rights, ethics and business practice in professional photography. Price £10 for AOP members and £30 for non-members.

► the-aop.org

Richard Mosse has won the Deutsche Börse Photography Prize 2014 at a ceremony at the Photographers' Gallery in London. The £30,000 award was for his exhibition *The Enclave*. Also shortlisted was B&W photographer Alberto García-Alix for his publication *Autorretrato/Selfportrait*.

► thephotographersgallery.org.uk

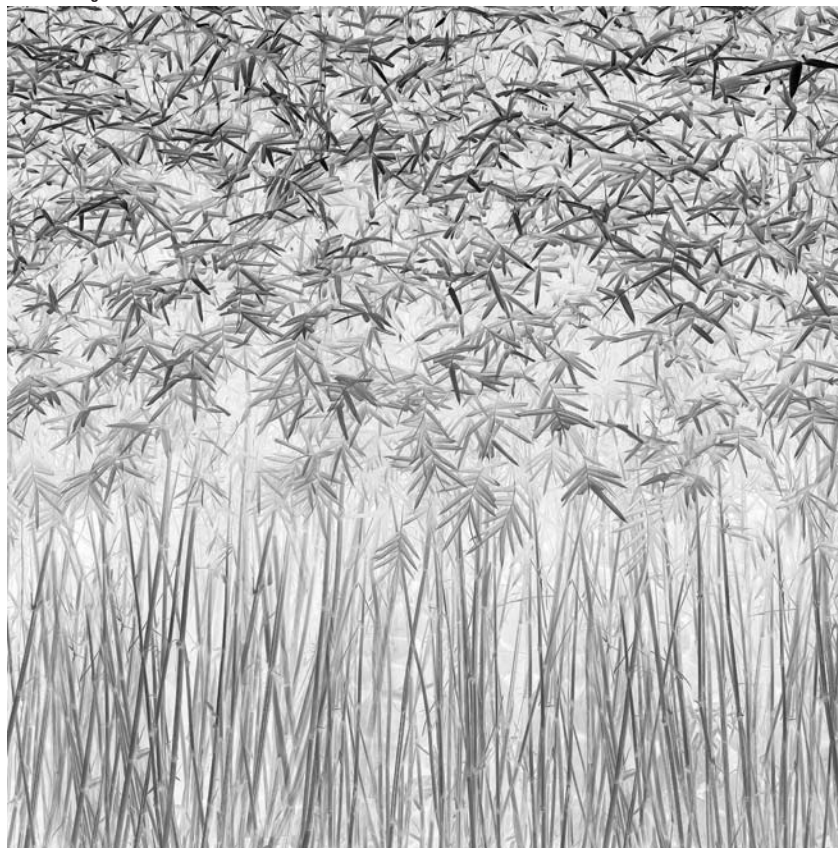


Canon have announced the production of the 100 millionth EF-series interchangeable lens. The company is the first manufacturer to achieve production of 100 million lenses.

► canon.co.uk



© Jefflin Ling



First place – Parallelism by Jefflin Ling

© Cynthia Vondran



Second Place – Winter Voltage by Cynthia Vondran

© Simon Hadleigh-Sparks



Third Place – The Tree House by Simon Hadleigh-Sparks



Finalists and highly commended

GARDENS IN MONOCHROME

We present some of the winning pictures from the Monochrome competition organised by the **International Garden Photographer of the Year.**

For more winning pictures, see the app edition of *Black+White Photography*. To learn more about International Garden Photographer of the Year, visit igpoty.com.

© David Thurston



Finalist – Beware - Sharp Teeth by David Thurston

© Gillian Plummer



Finalist – Fatsia japonica by Gillian Plummer

© Jacky Parker



Highly commended – Digitalis Purpurea by Jacky Parker

© Gillian Plummer



Highly commended – Highlights by Gillian Plummer

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FEATURE

THE PERSISTENT OBSERVER

From a career in painting **Olivia Parker** moved on to fine art photography, experimenting and diversifying as she went. Steve Pill talks to her about working from home, visual influences and half a century's worth of work.

09
B+W

Back in the early 1980s, Olivia Parker was busy working away on her *Weighing the Planets* series, a collection of poetic still life compositions overlaid with shadowy projections. One evening, she had got a little carried away in her studio, leaving her kids to their own devices. 'I had just put some prints in the washer and when I entered the kitchen I found beets and bits of beets everywhere,' she recalls. 'My children were usually very patient with my darkroom disappearances, but not that night.'

The mum-of-two still refers to it ruefully today as 'the night of the beet fight'. If such minor incidents are the downside to working and living in a single space, the upside is an unrivalled body of photographic work that fuses such personal moments to natural subject matter and universal themes. 'My studio and darkroom have always been at home,' she explains. 'As a direct result many of my image-related memories are connected to my family. Looking back at the pictures can trigger a diary of life as a whole.'

As it stands today, Olivia has almost half a century of photographic memories to look back on. Born in Boston in 1941, she studied the history of art at Wellesley College and embarked on a career as a painter – mostly figurative or nature subjects at first, before becoming increasingly more abstract. 'I had a couple of shows, but looking back I would consider the work to be student work, even though I had already graduated from college,' she says. >



Never

Olivia bought her first camera at the age of 13 with money saved to buy a pet dog. She only turned to photography in a serious capacity in 1970, however, taking classes at the Project Arts Center in Cambridge, Massachusetts, where Minor White would host one-day workshops. Art history had turned her into a ‘persistent observer’ and she would regularly visit the collections at the Boston Museum of Fine Arts or the Fogg Museum at Harvard University for inspiration.

Her first major body of photographic work, *Signs of Life*, begun in 1975, has a remarkable clarity and simplicity for a new practitioner and helped announce her talents to the world. Eggshells, orchids, pea pods and pheasant feathers were all artfully arranged to suggest the fragility and promise of the natural world. ‘I was so deeply into these images that a lot happened intuitively,’ she

‘Eggshells, orchids, pea pods and pheasant feathers were all artfully arranged to suggest the fragility and promise of the natural world.’

says. ‘I describe my process as a moving back and forth between the “visual intuitive” mode and the “editorial verbal” mode and I have worked that way ever since.’

Signs of Life was exhibited at the Vision Gallery in Boston, where it attracted the attentions of publisher David R Godine who allowed her to produce a first monograph on her own terms in 1978. Olivia cites this as her first big break, not least because it prompted legendary American landscape photographer Ansel Adams to invite her to teach at his workshops as a result.

Weighing the Planets followed, a continuation of her still life obsession.

‘I constantly keep an eye out for potential subjects,’ she reveals. ‘I began my deliberate collecting at New England flea markets and junk shops, on the street, the beach and in dumps. At this point, I’ve been to flea markets and small shops in many parts of the world.’

Continuing the themes of memory and nostalgia, she says the papers featured in several of the *Weighing the Planets* images always trigger thoughts of the Trastevere flea market in Rome, while the Pangaiyuan Dirt Market in Beijing remains one of her favourite sources of new objects. ‘Usually I don’t look for something specific. I look for things that I have never seen before, things that have more than one meaning, and things that might be transformed by light.’ >



◀ Those transformations include cutting figures out of paper or metal and shining spotlights across them so that they create distorted silhouettes across the picture plane. Olivia will then play with these projections in the studio, combining them with still life objects until she achieves an aesthetically pleasing balance. ‘I’ve looked at a lot of art over the years and I know what works formally for me and what does not.’

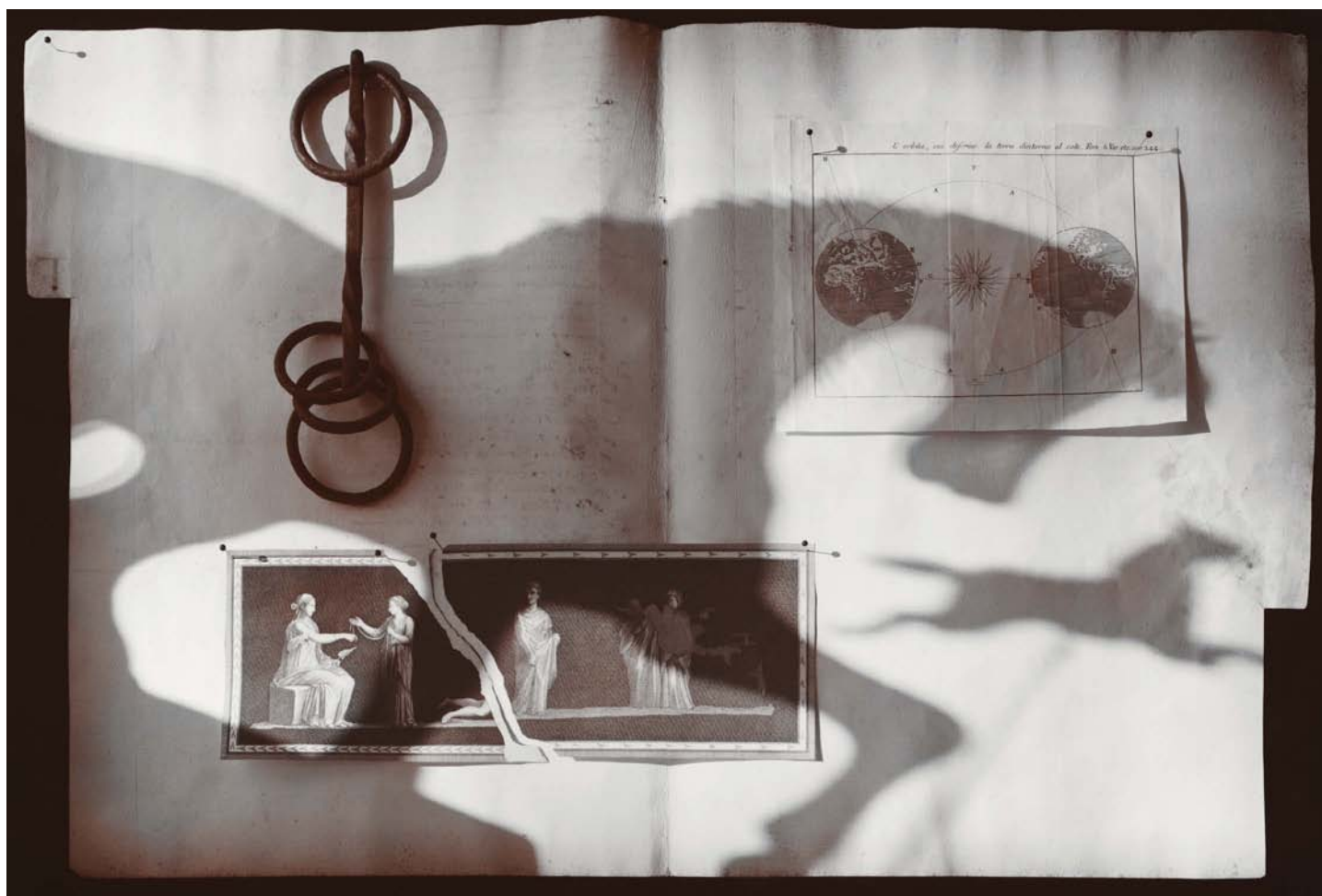
As a respected photography tutor and lecturer, Olivia has tried out new cameras, lenses or printing methods with almost every new body of work over the years. ‘My changes in equipment have been governed by my willingness to explore, as well as aspects of the field beyond my control, from the disappearance of materials such as Kodak Azo [photographic paper], to the offer of materials new to me, such as large format Polaroid in the late 1970s.’

In 1989, Olivia began the Eye and Idea series – her last wholly in monochrome. She worked with a Deardorff camera, >

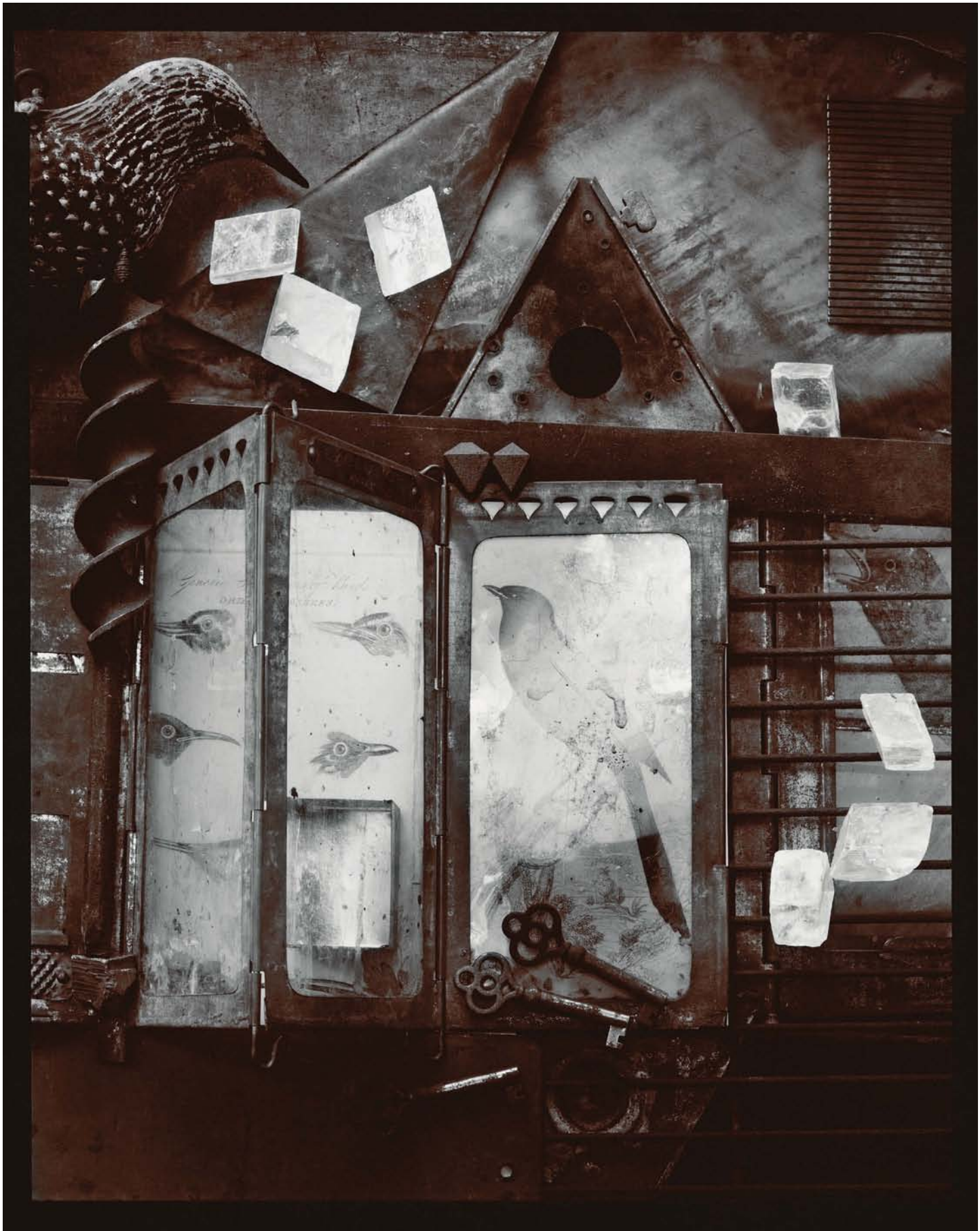


Shell Beans

‘My studio and darkroom have always been at home,’ she explains. ‘As a direct result many of my image-related memories are connected to my family.’



Carousel





Site 1

◀ shooting first on large-format negatives before switching to smaller 4x5s. During the creation of the series, a major skiing accident left her on crutches for a year and unable to work in the darkroom. The period of convalescence that followed provided the chance to experiment with digital photography. She had been an early adopter of Photoshop in 1992, using it first to create composite images and later as a means to process 'straight' digital images before printing them on an Epson 7800.

Eye and Idea was completed in 1996 but she has plans to return to monochrome again soon. 'I'm hoping to do more digital work in black & white. It is immediately more abstract than colour and the qualities of light are clearer, distilled from the distractions of colour.'

'I'm hoping to do more digital work in black & white. It is immediately more abstract than colour and the qualities of light are clearer, distilled from the distractions of colour.'

For now, Olivia is continuing to develop her latest series, *Still and not so Still Life*, by experimenting with water and fire to add a sense of movement to her images. Shot against black backgrounds on a Canon 5D Mark II, there are echoes of 17th century Dutch still life painting in their presentation but the photographer dismisses any

suggestion of these being *memento mori*.

As it happens, she has always deliberately avoided discussing the specific meanings of individual photographs in favour of simply suggesting what was on her mind at that time. With that in mind, she says that her recent preoccupations have included toys, games and the history of science.

'Recently I have introduced more human faces and some animals,' she adds. 'The right human faces are hardest to find because I'm looking for a quality of inner thought with seemingly no awareness of me.'

And aside from getting her archive in order, the 73-year-old has just one major ambition remaining: 'I want to work until I drop.'

▶ To see more of Olivia Parker's work visit oliviaparker.com

B+W

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IN THE FRAME

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BOROUGH BARISTA

To 1 July

An Inflection of India

Jack Fillery's photographs taken during his recent trip to the subcontinent.

15 Charles II Street, SW1Y

▶ theboroughbarista.com

BURGH HOUSE & HAMPSTEAD MUSEUM

To 22 June

In Hampstead 1994-2014:

Photographs by Dorothy Bohm

Collection of Bohm's photographs of the Hampstead area.

New End Square, NW3

▶ burghhouse.org.uk

DANIEL BLAU

To 28 June

Bailey For Real

Photographer's lesser-known portraits of anonymous figures.

51 Hoxton Square, N1

▶ danielblau.com

ESTORICK COLLECTION OF MODERN ITALIAN ART

To 29 June

The Years of La Dolce Vita

Eighty photographs by Marcello Geppetti and Arturo Zavattini.

39a Canonbury Square, London N1

▶ estorickcollection.com

FLEMING COLLECTION

To 18 October

Traces of War:

Landscapes of the Western Front

Peter Cattrell's work depicts the smaller details found in the Somme battlefields.

13 Berkeley Street, W1J

▶ flemingcollection.com

L A NOBLE GALLERY

To 5 July

Capturing the Narrative: A Visual Exploration of Fact and Fiction

Imaginative works by Brittain Bright, Lottie Davies and Johanna Ward.

51 King Henry's Walk, N1

▶ lauraannnoble.com

LITTLE BLACK GALLERY

To 21 June

Bob Carlos Clarke: Living Dolls

Collection of legendary photographer's sensuous images, including 18 black & white prints.



© Justyna Mielnikiewicz

LEGACY: RUSSIA, UKRAINE, GEORGIA & THE CAUCASUS

To 20 July

Work by nine photographers that depict the new East-West borderlands of the former Soviet Union republics.

On a bus during Christmas
carnival, before presidential
elections, Tbilisi, Georgia, 2008

SIDE GALLERY 5-9 Side, Newcastle upon Tyne ▶ amber-online.com

13a Park Walk, SW10

▶ thelittleblackgallery.com

LLOYD'S REGISTER GALLERY

To 3 July

SKY.LINES

Large format prints of city skylines.

71 Fenchurch Street, EC3M

▶ lr.org

MAGNUM PRINT ROOM

To 31 July

Gueorgui Pinkhassov

Retrospective of Magnum photographer's key colour works from 1990s to the present day.

63 Gee Street, EC1V

▶ magnumphotos.com

MICHAEL HOPPEN GALLERY

To 2 August

Dr Harold Edgerton: Abstractions

Works by the inventor of strobe flash photography.

3 Jubilee Place, SW3

▶ michaelhoppengallery.com

MUSEUM OF LONDON

To 30 July

Observing the Crowd

Bob Collins' photographs of the capital city and its people.

150 London Wall, EC2Y

▶ museumoflondon.org.uk

NATIONAL PORTRAIT GALLERY

To 30 June

Benjamin Britten:

A Life in Pictures

Celebrating the centenary of the composer's birth.

St Martin's Place, WC2H

▶ npg.org.uk

OLD TRUMAN BREWERY

To 23 June

Free Range 2014

Pictures by photography graduates.

15 Hanbury Street, E1

▶ free-range.org.uk

PHOTOFUSION

To 11 July

Eve Arnold x Danny Pope

Exploring the relationship between the photographer and printer.

17a Electric Lane, SW9

▶ photofusion.org

PHOTOGRAPHERS' GALLERY

To 13 July

Under the Influence:

John Deakin and the Lure of Soho

Exploring the hidden corners and colourful

characters of 1950s and early 60s Soho.

To 22 June

Deutsche Borse Photography Prize 2014

Pictures by the four shortlisted artists

16-18 Ramillies Street, W1F

▶ thephotographersgallery.org.uk

PROUD CHELSEA

To 6 July

The Beatles: Inside and Out

Robert Whitaker's most celebrated photographs of the iconic band.

161 King's Road, SW3

▶ proudonline.co.uk

ROYAL ACADEMY OF ARTS

26 June to 19 October

Dennis Hopper: The Lost Album

An insight into the hopes and failures of the 1960s counterculture.

Burlington Gardens, W1S

▶ royalacademy.org.uk

SPRUTH MAGERS LONDON

2 July to 23 August

Louise Lawler

Selection of American photographer's most thought-provoking images.

7a Grafton Street, W1

▶ spruethmagers.com

TATE BRITAN

To 28 September

BP Spotlight: Chris Killip

Photographs present the political and social issues of working class communities during the 1970s and 80s.

Millbank, SW1P

▶ tate.org.uk

WHITECHAPEL GALLERY

To 22 June

Chris Marker

Highlighting Chris Marker's talent as a photographer.

77-82 Whitechapel High Street, E1

▶ whitechapelgallery.org

EAST

CITY GALLERY

To 6 July

London Overspill

Britain's post-war architecture.

Priestgate, Peterborough

▶ vivacity-peterborough.com

IWM DUXFORD

To 31 December

D-Day: The Last of the Liberators

Robin Savage's portraits of some of the last surviving British Normandy veterans. Duxford, Cambridgeshire
iwm.org.uk

WINGFIELD BARN

To 29 June
Suffolk Monochrome Group
 Pictures by members of the group.
 Church Road, Suffolk
suffolkmonochrome.co.uk

NORTH

BUXTON

To 9 July
Dave Butcher: City Lights: Cities of the World...and Buxton
 B&W prints by Ilford master printer.
 St John's Road, Buxton, Derbyshire
galleryinthegardens.co.uk

IMPRESSION GALLERY

To 21 June
George Chakravarti: Thirteen

Portraits influenced by 13 characters from Shakespeare's most celebrated plays.
Beyond the Border: New Contemporary Photography from Scotland
 Work by four Scottish photographers.
 Centenary Square, Bradford
impressions-gallery.com

INTERNATIONAL SLAVERY MUSEUM

To 7 September
Brutal Exposure: The Congo
 Alice Seeley Harris' images of the Congo Free State in the early 1900s.
 Albert Dock, Liverpool
liverpoolmuseums.org.uk

IWM NORTH

To 28 September
Women and Industry in the First World War
 Six large format photographs displayed outside the museum on Manchester Quays.
 Trafford Wharf Road, Manchester
iwm.org.uk



© Roger Hooper

FOCUS ON THE WILD

13 June to 6 July
 Selection of wildlife photographer Roger Hooper's recent works, largely taken in Africa and Antarctica.

GALLERY@OXO Bargehouse Street, SE1 coinstreet.org

MUSEUM OF CLUB CULTURE

16 June to 3 August
The Detonators Car Club
 Ross Trevail's photographs depicting members of the rockabilly inspired club.
 10 Humber Street, Hull
museumofclubculture.com

MUSEUM OF LIVERPOOL

To 23 September
April Ashley: Portrait of a Lady
 Portraits which follow her transition from male to female.
 Pier Head, Liverpool
liverpoolmuseums.org.uk

MUSEUM OF SCIENCE AND INDUSTRY

To 3 August
Open for Business
 Nine photographers document British manufacturing in nine British cities.
 Liverpool Road, Manchester
openforbusiness.uk.com

NATIONAL MEDIA MUSEUM

To 29 June
Only in England: Photographs by Tony Ray-Jones and Martin Parr
 Works by Tony Ray-Jones and early monochrome photographs by Martin Parr.
 Little Horton Lane, Bradford
nationalmediamuseum.org.uk

SOUTH

CHARLES HUNT CENTRE

16 June to 21 June
Hailsham Photographic Society Annual Exhibition
 Exhibiting prints by the members.
 Vicarage Field, Hailsham
hailshamphotographicsociety.co.uk

DIMBOLA MUSEUM & GALLERIES

To 29 June
GREEN Photographic Sights, Images 1894-2010
 Collection of intimate photographs tracing the journey of a family's four generations.
 Terrace Lane, Isle of Wight
dimbola.co.uk

SCOTLAND

STILLS

To 20 July
A Thousand of Him, Scattered: Relative Newcomers in Diaspora
 The exhibition explores migrant and displaced groups.
 23 Cockburn Street, Edinburgh
stills.org

WALES

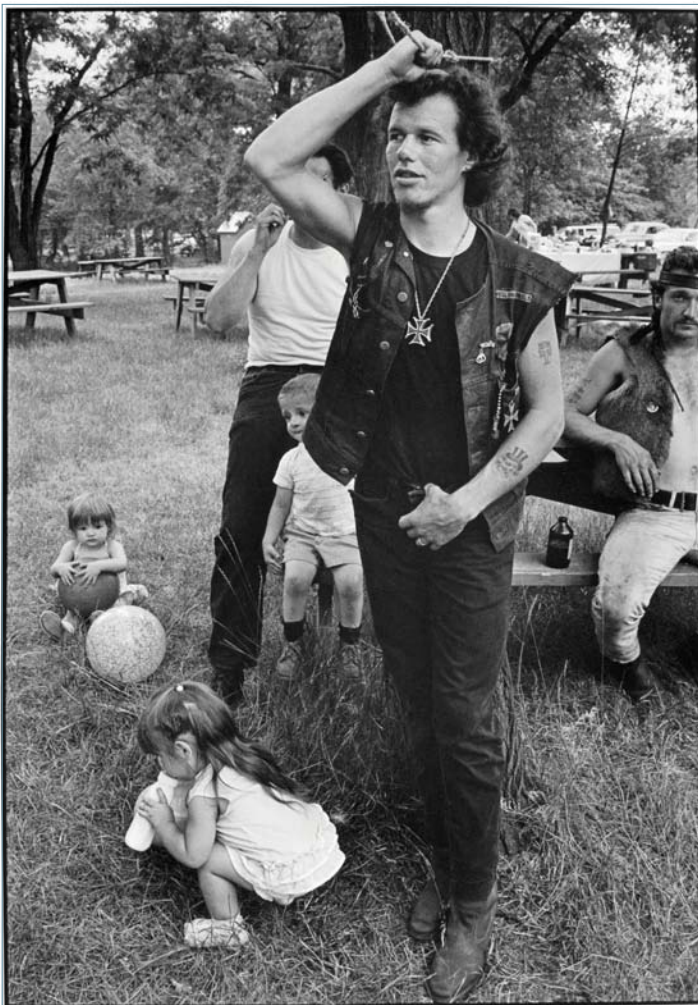
ABERYSTWYTH ARTS CENTRE

27 to 29 June
The Eye International Photography Festival
 Exhibitions and talks will take place throughout the event.
 Penglais Campus, Aberystwyth
theeyefestival.co.uk

BODELWYDDAN CASTLE AND PARK

To 12 July
Artist Rooms: Francesca Woodman
 Eighteen works by the late photographer.
 Rhyl, Denbighshire
bodelwyddan-castle.co.uk

© Danny Lyon dekolord.wordpress.com - courtesy of Etherton Gallery, Tucson, U.S.A. and Atlas Gallery, London



THE BIKERIDERS

19 June to 16 August
 Selected from Danny Lyon's seminal series that offers an insight into the lives of 1960s Chicago Outlaws Motorcycle Club.

ATLAS GALLERY 49 Dorset Street, W1U atlasgallery.com

Cowboy at a Rogues Picnic, South Chicago

OUTSIDE THE FRAME

If you would like an exhibition to be included in our listings, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance.

AMERICA

ANNENBERG SPACE FOR PHOTOGRAPHY

To 28 September

Country: Portraits of an American Sound

Presenting portraits of the poets and musicians of country music, including Johnny Cash, Dolly Parton and Hank Williams.

2000 Avenue of the Stars, Los Angeles

▢ annenbergspaceforphotography.org

BONNI BENRUBI GALLERY

To 25 July

Bodies in Space

Imaginative images by American photographer Doug Hall.

41 East 57 Street, New York

▢ bonnibenrubi.com

BRONX DOCUMENTARY CENTER

To 20 July

The '60s: Decade of Change

East Harlem photographer Benedict J Fernandez's powerful 1960s New York street scenes.

614 Courtlandt Avenue, New York

▢ bronxdoc.org

INTERNATIONAL CENTRE OF PHOTOGRAPHY

To 7 September

Caio Reisewitz

Comprising colour images exploring the relationship between urban and rural Brazil today. A selection of Reisewitz's photo collages will also be on display.

43rd Street, New York

▢ icp.org

MUSEUM OF MODERN ART

To 5 October

A World of its Own: Photographic Practices in the Studio

Exhibition of photographs, films and videos examining the ways photographers have worked in and experimented with their studio spaces.

11 West 53 Street,

New York

▢ moma.org

NATURAL HISTORY MUSEUM

To 13 August

Unintended Journeys

Works by a number of Magnum photographers' documenting the plight of environmental refugees.

Constitution Avenue,

Washington DC

▢ mnh.si.edu



Woman with Mask, Mexico, 1963

© Kati Horna

FRANCE

KATI HORNA



To 21 September

First major retrospective of Hungarian avant-garde photographer's work.

JEU DE PAUME

1 place de la Concorde, Paris ▢ jeudepaume.org

ROBERT MANN GALLERY

To 15 August

The Embroidered Image

Images that have been beautifully embroidered on by a group of artists

525 West 26th Street,

New York

▢ robertmann.com

THE ART CENTRE HIGHLAND PARK

To 12 July

Vivian Maier:

A Photographic Journey

Exhibit examines the elusive photographer's journeys from rural France, Chicago and Lake Michigan

1957 Sheridan Road, Highland Park

▢ theartcenterhp.org

AUSTRALIA

AUSTRALIAN CENTRE FOR PHOTOGRAPHY

To 17 August

Banaras Backs

Terry Burrows' colour images of people staring out onto the Ganges at Varanasi.

257 Oxford Street, Paddington

▢ acp.org.au

CENTRE FOR CONTEMPORARY PHOTOGRAPHY

13 June to 31 August

Fictions

Collection of Paul Knight's imaginative photographs.

404 George Street, Victoria

▢ ccp.org.au

POINT LIGHT

To 22 June

Australian Landscapes

Monochrome images by Gordon Undy, taken from 2008 to 2014.

50 Reservoir Street, New South Wales

▢ pointlight.com.au

BELGIUM

FIFTY ONE TOO

To 28 June

Arnold Newman:

Early Works and Portraits

Collection of Newman's revealing portraits taken during the post-war era.

Hofstraat 2, Antwerp

▢ gallery51.com

FOTOMUSEUM

27 June to 11 November

Shooting Range: Photography in the Firing Line?

A look at the use of photography during World War I.

Waalsekaai 47, Antwerp

▢ fotomuseum.be

CANADA

STEPHEN BULGAR GALLERY

14 June to 12 July

Cold City

Carl Zimmerman's photographs which depict vast empty structures.

1026 Queen Street West, Toronto

▢ bulgargallery.com

FRANCE

FESTIVAL PHOTO LA GACILLY

To 30 September

One of the largest outdoor photography festivals in France, monochrome exhibitions include works by Robert Capa, Russell James and Edouard Boubat.

Various venues, Brittany

▢ festivalphoto-lagacilly.com

FONDATION HENRI CARTIER-BRESSON

To 27 July

Emmet Gowin

130 works by the American photographer will be on display.

2 Impasse Lebourg, 75014 Paris

▢ henricartierbresson.org

GRAND PALAIS

To 13 July

Robert Mapplethorpe

A collection of highly stylized

monochrome portraits, nudes and still life images.
254-256 Rue de Bercy, Paris
▶ grandpalais.fr

LES RENCONTRES D'ARLES

7 July to 21 September
One of the world's most popular photography festivals, exhibitors this year includes David Bailey and Martin Parr.
Various venues, Arles
▶ rencontres-arles.com

GERMANY CAMERA WORK

To 12 July
Patrick Demarchelier
Displaying 50 images ranging from fashion, nude and portrait photography.
Kantstrasse 149, Berlin
▶ camerawork.de

HELMUT NEWTON FOUNDATION

To 16 November
Sex and Landscapes
Exhibition juxtaposes Helmut Newton's lesser-known landscapes with his more provocative photographs.

Jebensstrasse 2, Berlin
▶ helmut-newton.com

LUDWIG GALERIE

To 7 September
Eve Arnold
Presenting images from Magnum photographer's most memorable projects.
Konrad Adenauer Allee 46, Oberhausen
▶ ludwiggalerie.de

STÄDTISCHE GALERIE DRESDEN

14 June to 14 September
Naked Light: Exposing Infinity
30 abstract photographs, including 15 new works, by Stefan Heyne.
Wilsdruffer Strasse 2, Dresden
▶ galerie-dresden.de

GREECE ANTIPAROS PHOTO FESTIVAL

4 to 13 July
Exhibiting thirteen photographers' work, plus three photography workshops, hosted by Magnum.
Various venues, Antiparos
▶ antiphotofestival.com

© Henri Cartier-Bresson / Magnum Photos - courtesy of Foundation Henri Cartier-Bresson



Livourne, Toscane, Italie, 1933

SPAIN HENRI CARTIER-BRESSON

28 June to 7 September
300 works by the seminal photographer.

FUNDACIÓN MAPFRE

Paseo de Recoletos 27, Madrid ▶ exposicionesmapfrearte.com



Helmut Newton, Monte Carlo, 1987
© Alice Springs

GERMANY HELMUT NEWTON/ALICE SPRINGS: US AND THEM

To 16 November
First exhibited 10 years ago, this collaborative show includes intimate self-portraits and photographs of actors, artists and other public figures.

HELMUT NEWTON FOUNDATION

Jebensstrasse 2, Berlin ▶ helmut-newton.com



JAPAN TAKA ISHII GALLERY PHOTOGRAPHY / FILM

To 5 July
Kamaitachi
Eikoh Hosoe's imaginative works from the experimental arts movement during post World War II Japan.
5-17-1 2F Roppongi, Tokyo
▶ takaishiigallery.com

NORWAY PERSPEKTIVET MUSEUM

To 26 October
Gaza Portraits
Paolo Pellegrin's portraits of Palestinian civilians who suffered during an Israeli military attack.
Storgata 95, Tromsø
▶ perspektivet.no

THE NOBEL PEACE CENTRE

To 25 November
Combating Chemical Weapons
Paolo Pellegrin's winning 2013 Nobel Peace Prize photo series. Images depict how inspectors for the Organisation for the Prohibition of Chemical Weapons monitor, identify and destroy chemical weapons.
Brynjulf Bulls Plass 1, Oslo
▶ nobelpeacecenter.org

SPAIN FUNDACIÓN MAPFRE

To 31 August
Vanessa Winship
Exhibition includes 188 photographs from the British photographer's most emotive projects.
Paseo de Recoletos 27, Madrid
▶ exposicionesmapfrearte.com

EXHIBITION OF THE MONTH

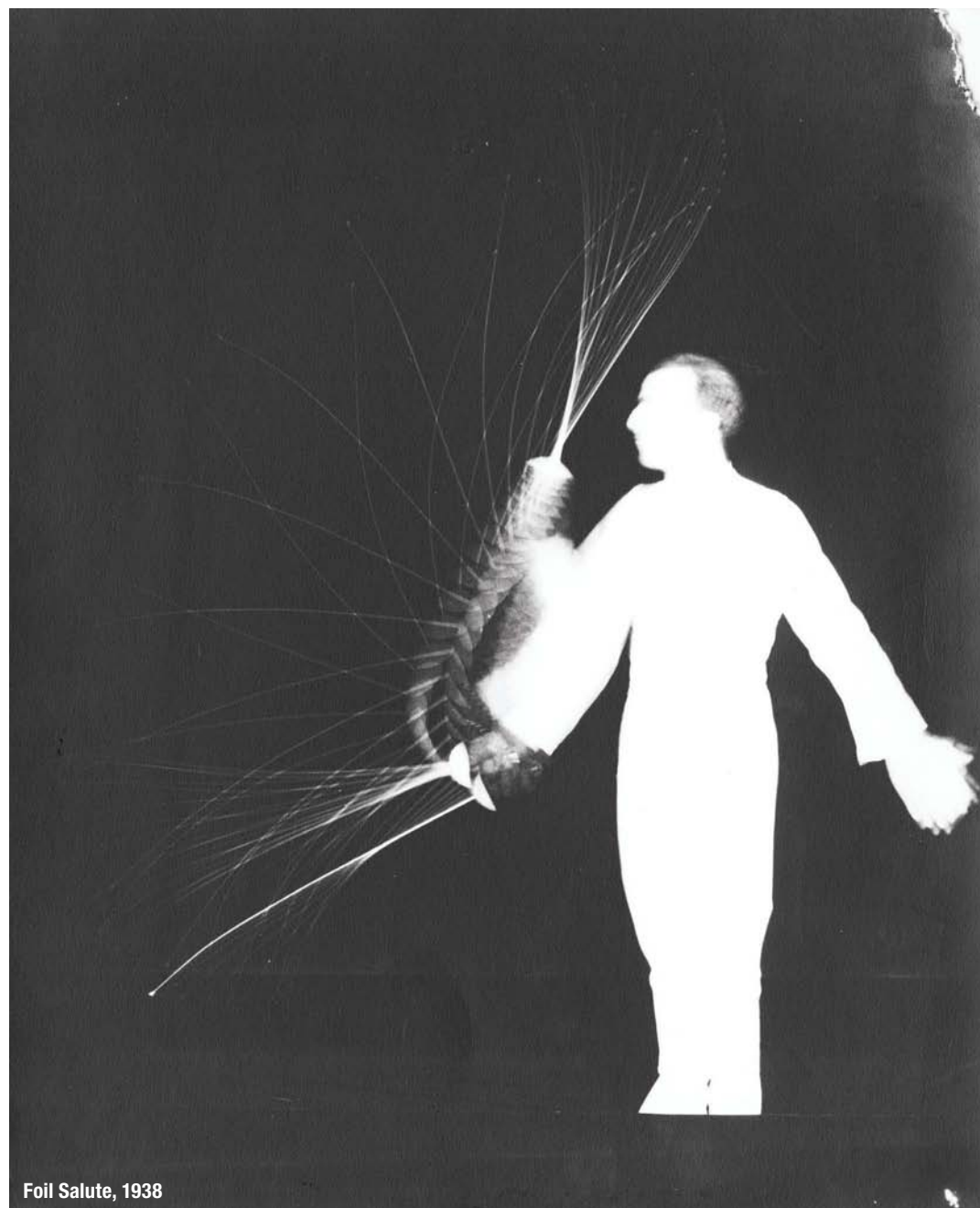
Dr Harold Edgerton's pioneering photographs still capture our imagination more than 60 years after they were created. Currently on show at Michael Hoppen Gallery, London, this retrospective will stun all who visit. Anna Bonita Evans reports.

Despite being a man primarily focused on scientific discoveries, Dr Harold Edgerton's photographs have become an intrinsic part of our visual culture. Strobe flash, time lapse and night photography all feature on Edgerton's impressive list of inventions, helping to make him a pioneer of 20th century photography. Thirty of the MIT professor's strobe flash photographs are exhibited at Michael Hoppen Gallery this summer, spotlighting how Edgerton's visual techniques revealed a previously invisible side of reality.

All produced by Edgerton and his darkroom assistant, this collection of rarely seen vintage prints range from the inception of his strobe flash photography in the late 1930s to the 1970s. His prints are typically no larger than an A4 sheet of paper; their humble size invites the viewer to alter the way we look at the world and explain its unseen happenings. By generating repetitive bursts of light in rapid succession, Edgerton captured cumulative motion on a single sheet of film.

Viewers can trace the graceful trajectory of a squash player's swing, the precise moment a bullet breaks through a sheet of glass and, hinting at Edgerton's humour, two snapshots before and then during a comical catastrophe of an egg being dropped on to a fan, with the remnants being sprayed on to two participants.

Edgerton's photographs do go beyond being purely informative records of events happening too quickly for us to see, his approach balances the factual and miraculous. Combining his engineering talent with a visual sensibility, Edgerton enjoyed success in the photographic and artistic communities, as well as

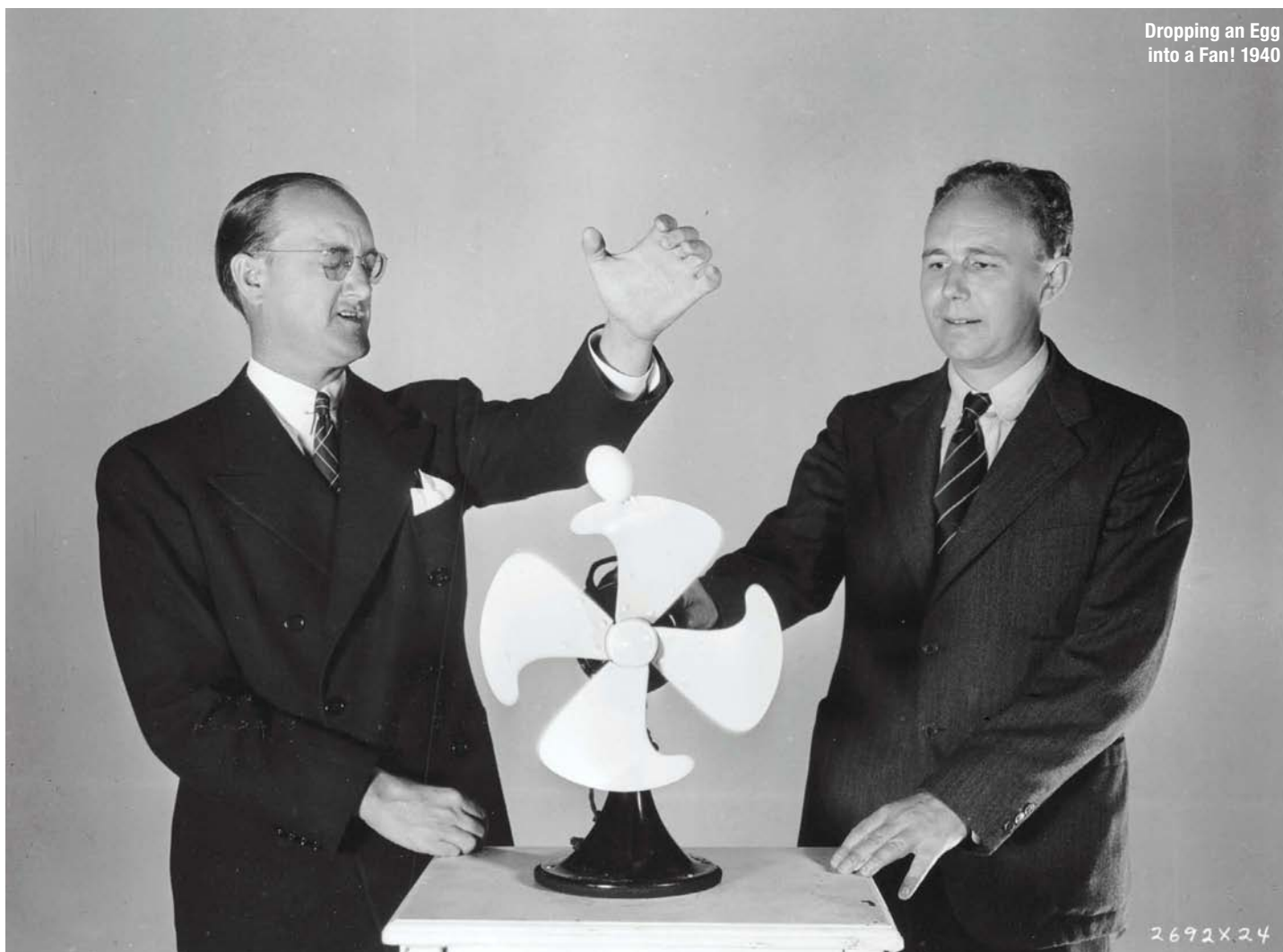


Foil Salute, 1938

in the academic and industrial. Included in New York's Museum of Modern Art's first photographic exhibition in 1937, Edgerton's abstract photograph *Milk-Drop Coronet* has become a symbol of modernism, as well as highlighting the beauty and awe-inspiring quality science holds.

Born in Nebraska in 1903, Edgerton's relentless curiosity with how the world worked was evident even as a young boy, when he would take apart motors and machines to understand how they operated. A life rooted in academia started in 1922 when

Edgerton studied for a Bachelor's degree in Science and Electrical Engineering. After a one-year research position at General Electric in New York, he began his graduate studies at MIT in 1926. Dedicating his research to strobe flash photography, a year later he became a core member



of the university's teaching staff and his laboratory, Strobe Alley, remains a legendary piece of the campus and Institute's history.

Sourcing images from MIT's archive and Edgerton's family collection, *Dr Harold Edgerton: Abstractions* will be an inspiring exhibition for all who visit. Gallery founder and director Michael Hoppen said: 'We love it when science and photography combine, and Dr Harold Edgerton is the essence of this marriage.' Having a remarkable passion for science and enthusiasm to use it to both enlighten and interest, Edgerton's legacy also survives because of the extraordinary aesthetic and abstract qualities of his images.

DR HAROLD EDGERTON: ABSTRACTIONS

runs until 2 August at Michael
Hoppen Gallery, 3 Jubilee
Place, London, SW3 3TD;
michaelhoppengallery.com

'Combining his engineering talent with a visual sensibility, Edgerton enjoyed success in the photographic and artistic communities, as well as in the academic and industrial.'



AMERICAN CONNECTION

Ave Pildas' photographs transport the viewer back to the days when movie theatres were treasured palaces. He has made it his mission to document these fading architectural gems. Report by Susan Burnstine.



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B+W

The city of Los Angeles has become renowned for razing historical buildings and replacing them with modern structures. As a result, the city's once famous art deco movie theatres have become a rarity among endless multiplexes.

But while visiting the Joseph Bellows Gallery booth at the Classic Photographs Fair last January, I was instantly transported back to the days when movie theatres were treasured palaces as I viewed a wonderful series of vintage photographs depicting landmark movie theatres in and around Los Angeles. The series, entitled *Bijou*, consists of a dozen noteworthy images shot in the 1970s by veteran photographer Ave Pildas.

The idea for the *Bijou* series was born in 1971 when Pildas moved to Los Angeles from Philadelphia. During that time he worked as art director at Capitol Records, where he designed and

'Over the years, Pildas has photographed between 70 and 100 box offices from around the country, some of which were pristine and others decayed and closed.'

photographed album covers for the label's recording artists. Additionally, he worked as a freelance photographer specialising in architectural and corporate photography.

In 1972, Bill Daley of Pegacycle Press hired Pildas to produce a set of prints showcasing movie theatre box offices located in downtown Los Angeles and Hollywood. Pildas admired the grandness of old theatres, so after he completed his assignment for Pegacycle Press he began to photograph Southern California movie palaces as a personal project.

After he photographed the initial selections for *Bijou* in the 1970s, he worked on a collection of images for his next book, entitled

Art Deco Los Angeles, published in 1977 by Harper and Row.

Throughout the 1980s, the theatre business experienced a radical shift as economics trumped craftsmanship and most privately owned movie palaces were either transformed into unadorned 4-plexes, closed or repurposed into swap meets (or flea markets), roller rinks and performing arts centres. Pildas recognised these changes were imminent early on, so he made it his personal mission to continue documenting the fading architectural gems.

He spent approximately two years travelling across the country to photograph colour images

of movie theatres. After he completed the project in 1980, he published the first run of his book, *Movie Palace*, with Clarkson/Potter of Crown Publishers. He then republished the second run of the book with Hennessey + Ingalls in 2000 and it remained in publication until 2012. Despite the book's long-term success, Pildas has no plans to republish *Movie Palace* at this time, but he has been in discussions about publishing an intimate, monochrome book of the *Bijou* images.

Over the years, Pildas has photographed between 70 and 100 box offices from around the country, some of which were pristine and others were decayed and closed. He does not feel his present collection of movie theatre photographs are definitive, so he plans to expand the series further with images of restored theatres in the near future.

When photographing the movie theatre images, Pildas photographed every location he



visited in both black & white and colour. He always carried two cameras: one loaded with Tri-X and the other with Ektachrome. While viewing his work, his vintage edition black & white prints stood out as masterfully printed treasures printed on 8x10in paper with an intimate 4¼ x 6½in image size.

In addition to working as a professional photographer, Pildas has been teaching photography at the college level for more than

50 years. He has taught at an impressive list of schools, including Philadelphia College of Art, Cal Arts in Valencia (California), Art Center College of Design in Pasadena, UCLA, Ravensbourne College of Art, Institute of Vocational Education in Hong Kong and Otis College of Art & Design in Los Angeles.

In 2008, Pildas retired as chair of the Communication Arts department after 28 years of teaching at Otis College.

Presently, he's a professor emeritus and teaches a photo class one day a week.

Currently, Pildas is focusing on several personal projects, including a box set of prints featuring 10 jazz greats from the 1960s. Additionally, he's working on two other projects: a series about pedestrian traffic entitled *PaperMovies* and a series of still life images entitled *Circles, Squares and Triangles*.
avepildas.com

EXHIBITIONS USA

CHICAGO

ART INSTITUTE OF CHICAGO

Until 14 September

Josef Koudelka: *Nationality Doubtful*

artic.edu

CATHERINE EDELMAN GALLERY

Until 29 August

Framed: Rotating Gallery Artists

edelmangallery.com

HOUSTON

CATHERINE COUTURIER GALLERY

Until 31 August

Jerry Uelsman

catherinecouturier.com

MUSEUM OF FINE ARTS

Until 6 December

Coming To Light

mfah.org

LOS ANGELES

THE GETTY

Until 19 October

Minor White:

Manifestations of the Spirit

getty.edu

NEW YORK CITY

METROPOLITAN MUSEUM OF ART

Until 1 September

Now You See It:

Photography and Concealment

metmuseum.org

PORTLAND

BLUE SKY GALLERY

Until 31 July

Pentti Sammallahti

blueskygallery.org

STATEN ISLAND

ALICE AUSTEN HOUSE

Until 31 August

Invisible Migrations

aliceausten.org

TUSCON

ARIZONA STATE MUSEUM

Until 20 August

Adriel Heisey: *From Above – Images of a Storied Land*

statemuseum.arizona.edu

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PORTFOLIO

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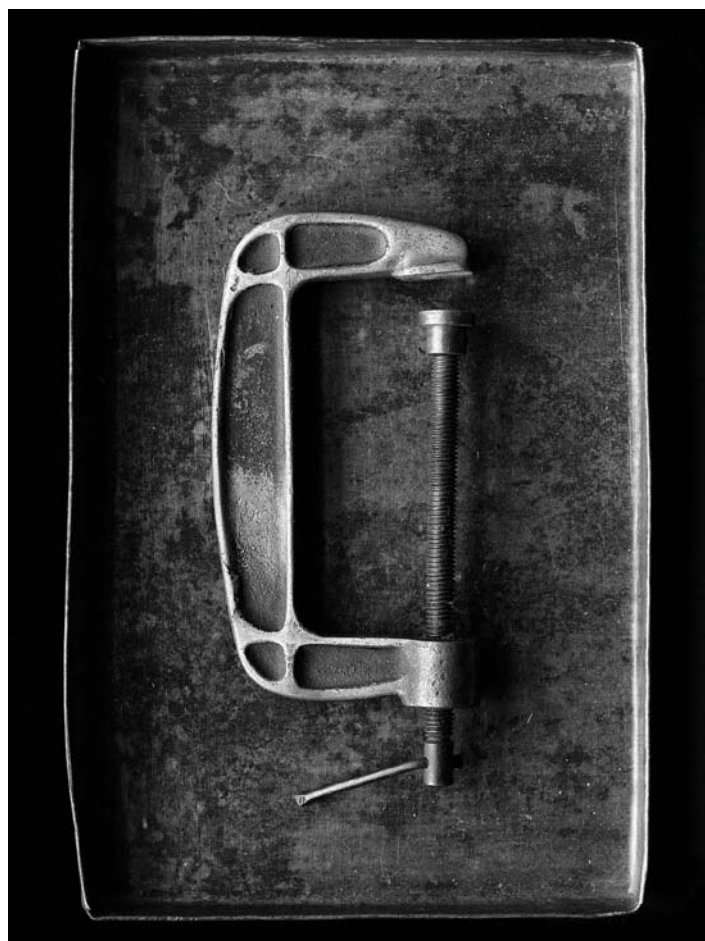
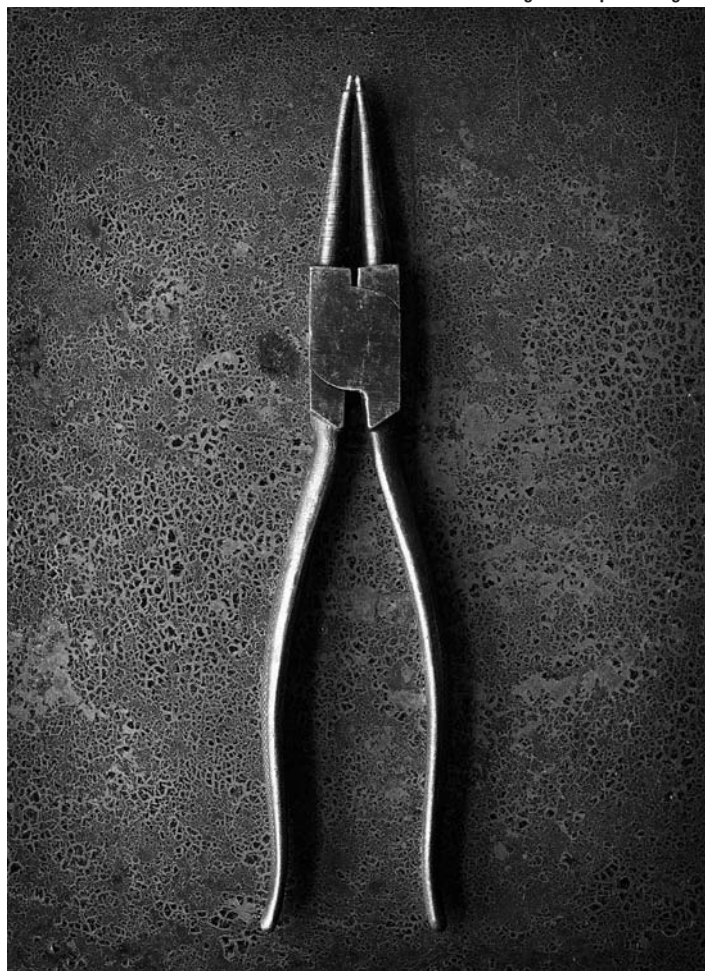
STEPHEN HODGETTS

STEPHEN'S KIT

- Contax 645
- 80mm / 120mm lenses
- Tripod

'This project was inspired by the wonderful book Small Trades by American photographer Irving Penn but uses modern equipment and techniques.'







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**BORJA
ALCAZAR
RODRIGUEZ**

BORJA'S KIT

- ▶ Canon EOS 450D
- ▶ 18-55mm f/3.5-5.6

All images © Borja Alcazar Rodriguez







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JANEY DEVINE

JANEY'S KIT

■ Sony NEX-5



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*– Photography Monthly magazine,
February 2014*



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INSPIRATION



Hahnemühle

PHOTO PROJECT WINNER

This month's winner is **Tim Allen** with his story of a violin maker, part of a project he is shooting on artisan crafts. Tim wins a £100 voucher from Hahnemühle.



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B+W



All images © Tim Allen







FEATURE

WHERE TRADITION MEETS MODERNITY

For **Borut Peterlin** turning his back on commercial work opened up a world in which he could portray the present in terms of the past, becoming a master of the wet plate collodion process. Mike Crawford visits him in his Slovenian studio to find out more.

All images from the *Great Depression*
by Borut Peterlin

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B+W

It may be a reaction to the constant presence of digital technology in our lives, but the interest in historical photographic processes continues to grow. Although wet plate collodion dates back to 1851, its resurgence in the last decade has attracted thousands of new enthusiasts worldwide. One of the most creative practitioners in this field is the Slovene photographer Borut Peterlin. In just a few years he has produced an impressive and varied body of work and, on a recent visit to Slovenia, I had the opportunity to visit him to find out more about his photography.

Following studies in Prague and Italy, Borut graduated from the London College of Printing in 2003 with a MA in Photojournalism. Back home, his professional career flourished. 'I was going crazy with commercial jobs, doing everything from calendars to corporate work but mainly portraits and advertising. From 2003, I worked regularly for *Mladina*, a weekly magazine, for five or six years. By then I had a family to support and a house to build.' Borut developed a characteristic style, his work becoming a regular feature. 'The portraits I shot had very vivid colours and crazy concepts, in a sense I was making caricatures of my subjects. That was a fun time but also very stressful as it was a lot of work.' >



◀ Today, he concentrates wholly on collodion while his previous commercial and editorial work is collected on his website under the revealing title, *Past Life*. 'The decision to switch – this reinvention – was for two reasons. I felt that personally I had hit the maximum. I could carry on my job as photographer and photo editor, or I could discard everything and start again. The second reason was due to the recession happening in Slovenia when in half a year, I lost 80% of my commercial clients. This happened at the same time – I lost the work which, in reality, I felt I could not do anymore. That meant I had to change and give everything to my art photography.'

Borut's initial inspiration came from visiting the Sally Mann exhibition at the Photographers' Gallery in London in 2010 featuring Mann's

distinctive work printed from her wet collodion negatives. 'I was hit with this aesthetic; I didn't know what happened. It was the first time I had seen an antique method used successfully by a contemporary photographer. Until then I thought it was a technique for those interested in historical processes or American Civil War re-enactments. After five minutes in the show I realised I wanted to do this.'

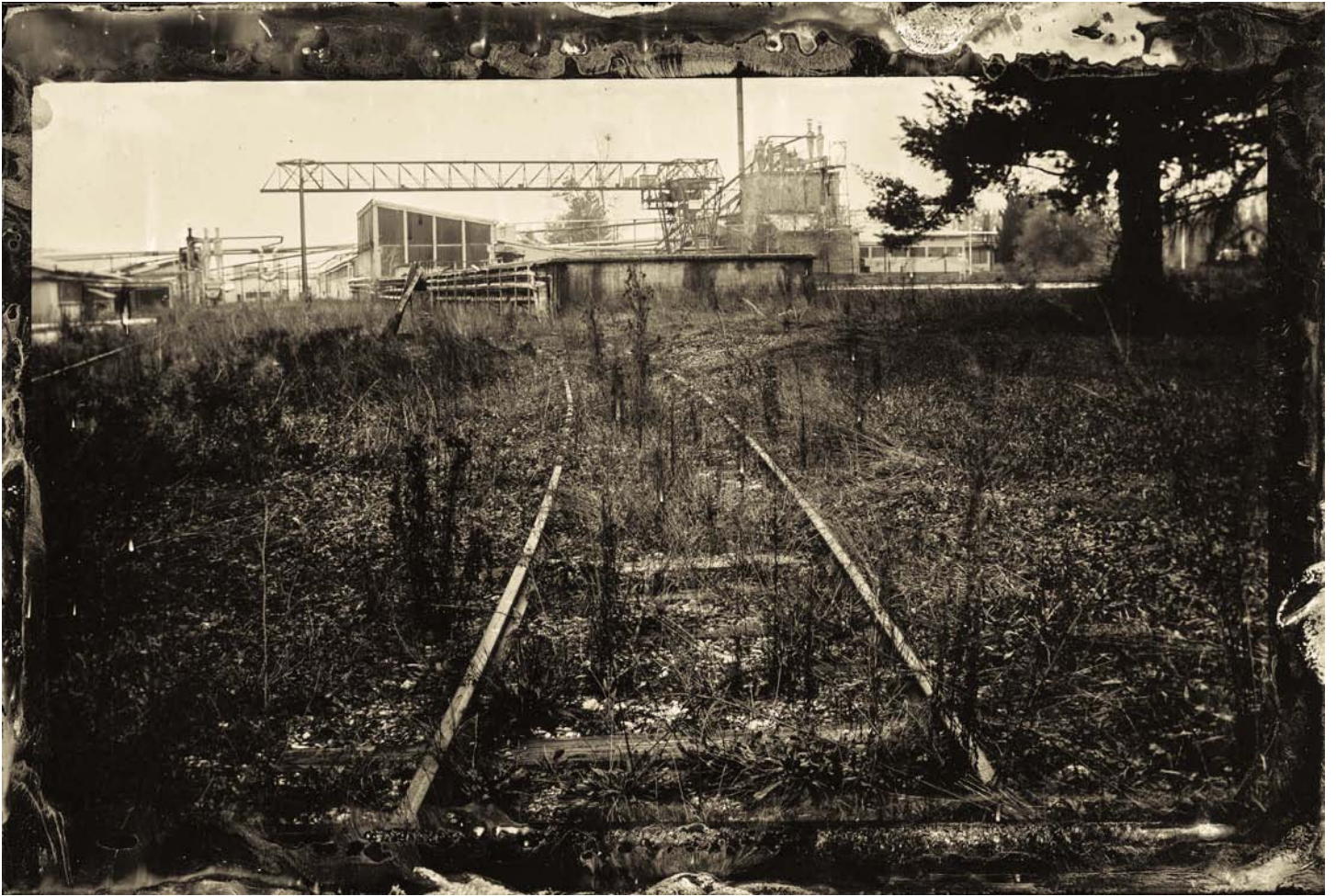
He was taught by Serbian photographer

*'I was hit with this aesthetic;
I didn't know what happened.
It was the first time I had
seen an antique method
used successfully by a
contemporary photographer.'*

Misa Keskenovic, with whom he continues to collaborate on workshops. 'I'm a lucky man. He taught me and, for the first year, supported me!' Further instruction and assistance came from Mark Osterman, one of the leading collodion experts, who lent him negatives as a reference for the tonality. Borut documented much of his learning experience and subsequent work online, resulting in a large following on social media.

Since 2011, he has been busy with several long-term collodion projects, printed either on silver gelatin or using the historic salt and albumen processes. In addition, he has recently learned carbon printing, under Osterman's instruction at George Eastman House in the US. 'With salt or albumen it is like a train, it will take you to where the negative is going. If you have a bad negative, you will not make a good print – although with carbon you can manipulate the contrast.'









met Borut at Studio Pelikan in Celje, which has been used for many of his portraits. Built in 1899, and now part of the town's Museum of Recent History, it is one of the last surviving glass roofed photographic studios in Europe; the light controlled, diffused and reflected by an elegant canopy of black and white curtains. It was owned by the Slovene photographer Josip Pelikan (1885-1977), and, fittingly, Borut's first subject was Pelikan's daughter, now in her 90s and also a photographer. He is working with the museum's curator, Helena Vogelsang, to revive the studio and they have many plans. 'We would like to produce a festival of alternative photography, though we have started by inviting people to have their portraits taken under this light in this special environment. It is very rare, there are maybe five such studios left.'

Aside from the studio, and the growing amount of workshops Borut teaches throughout Europe, the two projects closest to him are *Family Album* and *The Great Depression* (the images shown on these pages are from *The Great Depression*). The former

resulted in a limited edition artist's book, documenting his family, produced under the tutelage of French/Slovene photographer Klavdij Sluban. 'I was bringing him projects about Bosnia, but he said, "go with the *Family Album*."' It is marked with my impulse as a parent, but also the impulse of Klavdij Sluban.'

The Great Depression is concerned with the changes and losses to Slovenian industry following the recession of 2009, and the closure of many established firms. 'Like the *Family Album*, *The Great Depression* is very personal. It comes from the mentality and reality of documentary photography, but my personal understanding or belief is that the reality is more surreal than my personal imagination.'

Borut portrays abandoned factories and offices, but concentrates on the marks and

'I lost the work which, in reality, I felt I could not do anymore. That meant I had to change and give everything to my art photography.'

possessions left by their former inhabitants, the personal traces which are left behind. 'From the title and the initial impression of the work, one expects it will be about the 1930s, and then seeing the images it looks even older – but then you realise it is not about the past but instead, today. We are talking about the reality of today.'

This reinforces Borut's arguments that a technique such as collodion should be used for a valid theoretical reason, not just for its obvious visual appeal. 'This look is very trendy now, indeed it can be too strong, too self-sufficient. The aesthetic is so overwhelming, so attractive, perhaps it is too attractive and this is a trap I don't want to fall into.' He concludes, 'I came to the idea of this project because of collodion. I didn't want to make work just to say, "look I'm doing collodion". I had to find a project in which it would not just be used as an aesthetic but would be in the foundation of the concept.'

▣ To see more of Borut Peterlin's work visit borutpeterlin.com or borutpeterlin.wordpress.com B+W

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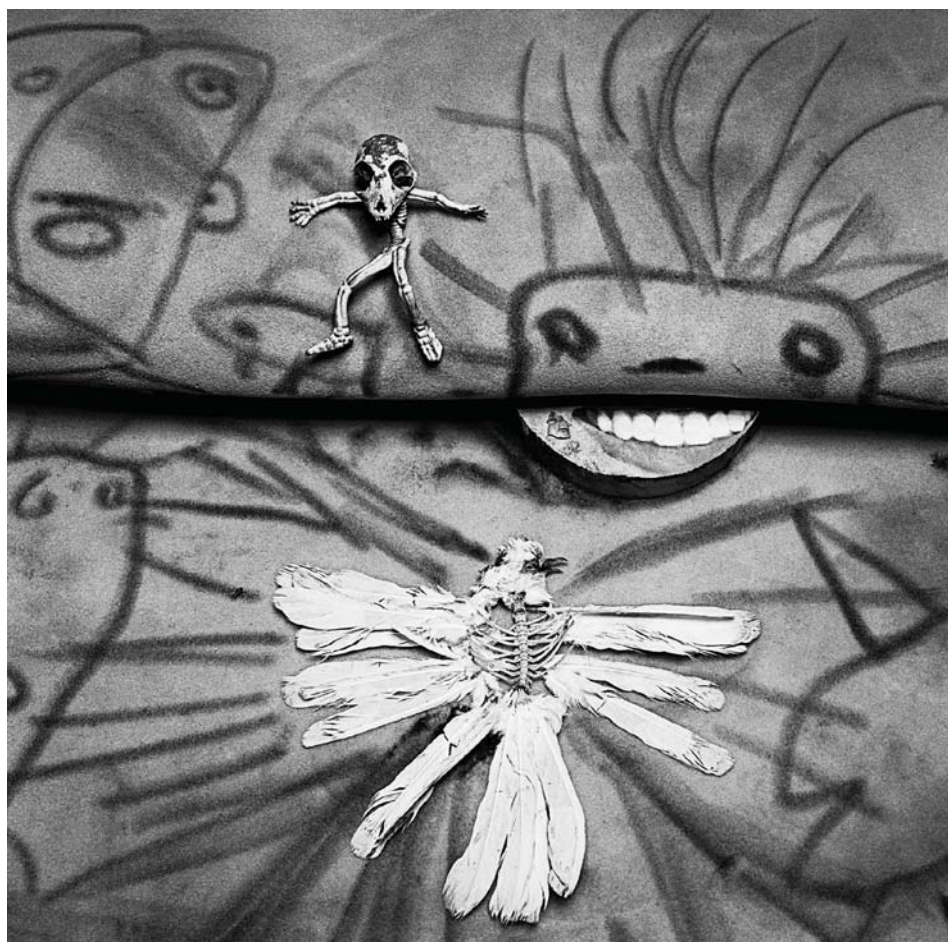
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FEATURE

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THEATRE
OF MEMORIES

For **Roger Ballen**, the dark side of his psyche is a source of inspiration for his photography. Joe Staines looks at where this exploration started and how it resonates with his audience.

Roger Ballen is an American-born photographer who moved permanently to South Africa in the early 1980s. He went there primarily as a geologist and mining consultant, a profession that took him into many of the more remote parts of the country. Here he discovered and became fascinated by a largely neglected segment of South African society, the poor whites. These were the descendants of the Boer settlers who had been failed by the very apartheid system that was meant to promote their welfare at the expense of the black majority. Initially as a kind of hobby, Ballen began using a Rolleiflex to record the Boer hinterland he travelled across: a world of small towns, squatter camps and isolated farmsteads, where church-going was the main social activity and intermarriage between small groups of families a common occurrence.

The first of his books to result from these forays was *Dorps: Small Towns of South Africa* (1986), carefully composed and melancholy black & white images of mostly people-less buildings and interiors, reminiscent of Walker Evans. Next came *Platteland* (1994), a book of portraits of white South Africans that established his reputation but also created a storm of controversy. Hostile critics, especially in South Africa, accused him of targeting 'inbred' and weird-looking rural Afrikaners, presenting them as a kind of freak show of moral and physical degeneracy. Susan Sontag, who greatly admired the book, seemed to confirm this reading, seeing the pictures as having a political message. For her the '... ugliness seems to attest to an appalling impoverishment of spirit as well as of material circumstances.' >

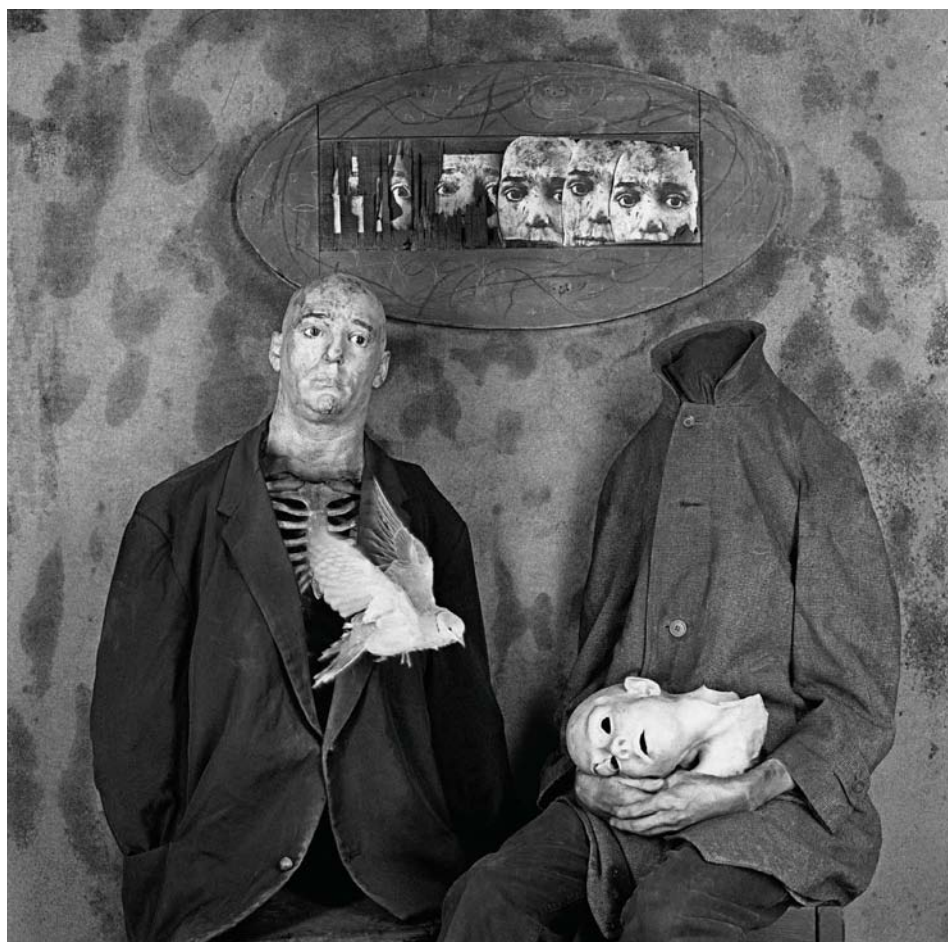


Invitation

'Both senses of the word asylum are evoked in these pictures – a place of refuge and safety, and a place in which the residents are controlled and constrained.'



Encaged

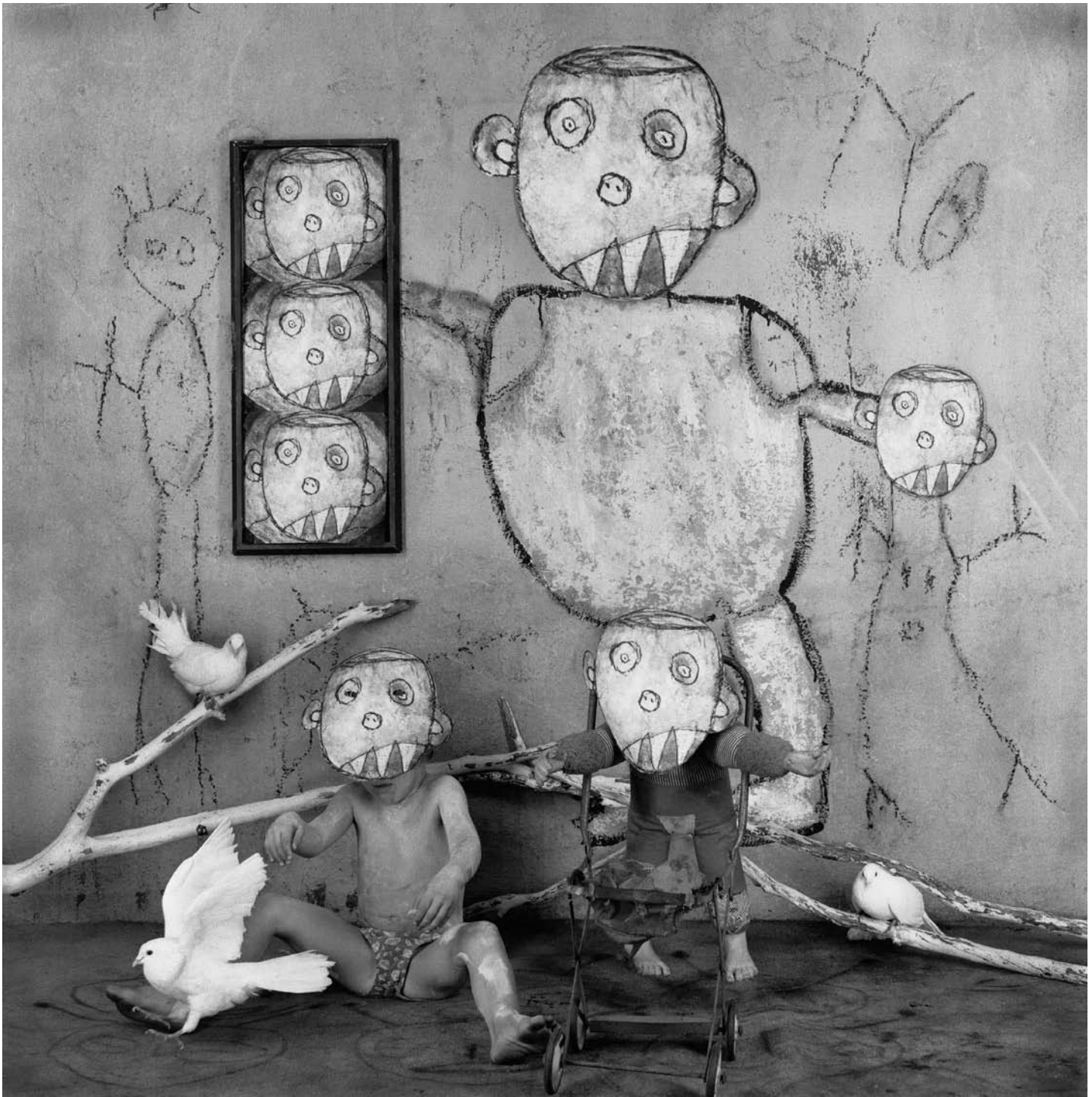


Liberation

Both these books function, on some level, as documentary projects, but they also reveal important preoccupations in Ballen's work. In particular his interest in damaged people on the margins of mainstream society and in the way people create meaning in their lives by accumulating objects, pets, keepsakes, pictures of family and the like. What is different in the post-Platteland work is that Ballen begins to interact with his human subjects in a much more complex fashion, working with and organising them, in the manner of a theatre director, to create surreal and dream-like tableaux, all set within claustrophobic interiors.

Asylum of the Birds, the latest of these projects, is a sequence of 90 photographs apparently taken in a house, near a wasteland of squatter camps and mine dumps, on the outskirts of Johannesburg. The asylum is home to an assortment of birds, animals and humans – the protagonists of the scenarios that Ballen creates – and its location is a closely guarded secret. That at least is the story. How much of this is true and how much is fiction is deliberately blurred, as is the degree to which its 'inhabitants' collaborate on the project.

To create the look he wants, Ballen adds to the house various bits of detritus gleaned from scrapyards and markets, decorating the walls with graffiti and scrawled drawings. He encourages the residents to do the same and the results resemble the art brut, or outsider art, of Jean Dubuffet. Motifs and objects from previous books reappear: random electrical wires dangling down walls, livestock cages (with and without animals in them), dolls and mannequins, ancient family photographs. All are animated by the constant presence of birds – living, dead or drawn on the walls. Sometimes the various elements are arranged in grotesque parodies of domestic spaces, or as shrines or still lifes. The spaces become sculptural installations, shallow stage sets in which, in some of the pictures, human performers appear. In most cases they too feel like set dressing rather than active participants: faces are usually hidden and only isolated body parts are on display. The only element that cannot be fully controlled are the animals, but even here there is an awkward sense of mice being put in a certain position, or dogs commanded to sit, just seconds before the shutter button is pressed. Both senses of the word asylum are evoked in these pictures – a place of refuge and safety, and a place in which the residents are controlled and constrained. The question as to whether the inmates of this particular 'asylum' are being exploited or assisted is left hanging. >



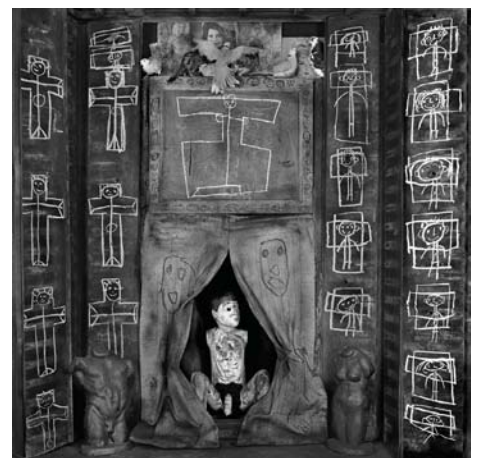
Look Alike



Break Through



Homage



Repentance



Unwind

Ballen's rather guarded statements about his work are framed in terms of his own psychology: 'I'm trying to delve into my interior, to mirror the dynamics of that through a photograph. It's a process of going down to one's own shadow zone with a camera and a flash, and once in that place, taking pictures.' He talks in Jungian terms of how confronting the murky recesses of his own psyche produces a kind of enlightenment, 'I thrive on finding the dark or hidden side of myself. When I find it, it's bliss. It opens up all sorts of things.'

Whether 'it opens up all sorts of things'

for the viewer is debatable. For me, Ballen's theatre of memories fails to resonate. Where he sees archetypes, I see adolescent clichés; predictable images of sex and death that are so carefully orchestrated that they lose their power to shock. The touchstone for this kind of work is surrealism, but none of the photographs in *Asylum of the Birds* truly lodges in the mind in the way the best work of Hans Bellmer, Dora Maar or Brassai does. Paradoxically, by making his work a form of therapy, Ballen seems to have clipped the wings of his imagination rather than allowed it to fly. **B+W**



▶ *Asylum of the Birds* by Roger Ballen is published by Thames & Hudson in hardback at £32 (ISBN 9780500544297).



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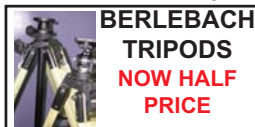
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TALKING PICTURES

Thomas Peck continues his series taking an in-depth look at a single image. This month he discusses a picture by Black+White contributor **Susan Burnstine**.

*'When we look at a Susan Burnstine picture
we are not looking through her eyes,
but through her mind.'*

Much of photography is obsessed with showing images in ever-greater detail. Super powerful cameras with huge megapixel sensors create hyper-reality images.

Often the photographer seems invisible from these pictures. True, the photographer has framed and composed the image, and made the exposure, but the incredible detail in the resultant file or print persuades the viewer that they are actually seeing the reality of what was in front of the camera. It is as if they are there peering over the shoulder, or even through the viewfinder, of the photographer.

Susan Burnstine's images do exactly the opposite of this. It is impossible to view her pictures and not be overwhelmed by the deeply personal and artistic vision that

she brings to bear. She shows us what we cannot ourselves see. When we look at a Susan Burnstine picture we are not looking through her eyes, but through her mind.

What do we see? The photograph *Impasse* is a square black & white picture. Dull overcast lighting results in a low-key image. Compositionally, multiple lead-in lines swoop vertiginously towards a figure just below the centre of the photograph. The figure is small, possibly a child. She or he (it isn't possible to tell) does not seem to be moving, just standing. The title suggests the figure cannot move, that she (or he) is stuck in the middle distance, unable to go either backwards or forwards.

What do we feel? The most striking aspect of the photo is that it is completely blurred. There is no point of sharp focus at all. This is unsettling for the viewer. The unease is increased because everything is just slightly out of kilter. The image has a strong sense of symmetry, but it is subtly undermined: the verticals are not quite vertical, the

horizontals are not quite horizontal – look at the top of the bridge tower in the distance or the leaning lamp in the middle right. Everything is just slightly fluid, out of alignment and out of focus.

The mind begins to question. Why is the figure alone? Where is everyone else? Why is the person unable to move? Are they trapped? What is going to happen next? Emotionally, the image suggests loneliness and isolation.

Unlike the hyper-reality created by modern powerful cameras, Susan Burnstine presents us here with intangible dreams. The viewer is being asked to interpret the deep ambiguities within the image. The mood is created because the photographer gives us no answers, only questions. As a result we have a strong sense of the photographer's own personal vision. Susan is very present in this picture, in spite of the lack of megapixels...

susanburnstine.com



Impasse by Susan Burnstine
(from the series *Absence of Being*).
© Susan Burnstine



First paid vacations. Ile de France, 1936.

INSPIRATION

THE LEGEND

The name **Henri Cartier-Bresson** is so renowned that it has become part of photography itself. But now, with an extensive retrospective in Paris earlier this year and a new book out, there is still more to be revealed. Elizabeth Roberts reports.



Linear accelerator, Stanford University, California.

Earlier this year, the Centre Pompidou in Paris put on a major retrospective of the work of Henri Cartier-Bresson – the greatest legend photography has known. To accompany it, Thames & Hudson have published a book by Clément Chéroux, the curator, making one of the most comprehensive studies of the man and his work accessible to all.

The 416-page catalogue takes us chronologically through the stages of

Cartier-Bresson's life, illuminating and exploring them in considerable depth with photographic illustration – much of which is familiar, but some of which has rarely or never been seen before. The result is informative and completely captivating.

The text offers up useful background directives and opens up a further understanding of the photographs, their context and their place in time, both personal to Cartier-Bresson and to the wider society.

Always beautifully conceived and composed, the images are deeply human, and reveal the compassion and warmth of the man.

We are taken from his early childhood and love of painting to his first encounter with photography in his teens, to his growing fascination with surrealism and how it influenced his work.

The next chapter reveals his first serious documentary, shot in Africa after he completed his military service in 1930. >



OPPOSITE TOP

Rue de Vaugirard. Wall inscription: *Jouissez sans entraves (Pleasure without limits)*.

OPPOSITE BOTTOM

Shanghai, December 1948-January 1949. As the value of the paper money sank, the Kuomintang decided to distribute 40 grams of gold per person. With the gold rush thousands came out and waited in line for hours. The police, equipped with the remnants of the armies of the International Concession, made only a gesture toward maintaining order. Ten people were crushed to death.

◁ The work is lucid and spontaneous, focusing on the people and their everyday lives – workers, children and families were all subjects for his lens. It was the beginning of his reportage style.

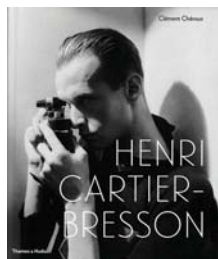
Next we see his return to France when he became politically active, aligning himself with the communists and working for their publications and magazines. During World War II he was captured and spent time in a prisoner of war camp before escaping back to France where he joined the Resistance. Here we find the beginning of his interest in film and his evocative and moving pictures shot in France and Germany at the end of the war.

By 1947 Henri Cartier-Bresson's reputation as a photographer was sealed and his first major retrospective was shown at the Museum of Modern Art in New York. The same year, he co-founded, along with Robert Capa, David 'Chim' Seymour and George Rodger, Magnum Photos, the prestigious co-operative agency that still exists today.

For the next 25 years Cartier-Bresson travelled the world shooting reportage stories for all the major international magazines. But by 1974, then in his sixties, he withdrew from Magnum and took on fewer assignments, instead concentrating on his archive and exhibitions – and drawing, examples of which are included in the book.

This is not just a biography and exploration of the work of a profoundly great photographer but also a social history, a revelation of humanity through politics, war, work and

play. It shows changing attitudes, different societies – people at their best and worst, love, sadness, tragedy and happiness. Cartier-Bresson translated the world of his lifetime for us to see.



HENRI CARTIER-BRESSON

▶ *Henri Cartier-Bresson* by Clément Chéroux is published in hardback by Thames & Hudson at £45, ISBN 9780500544303.



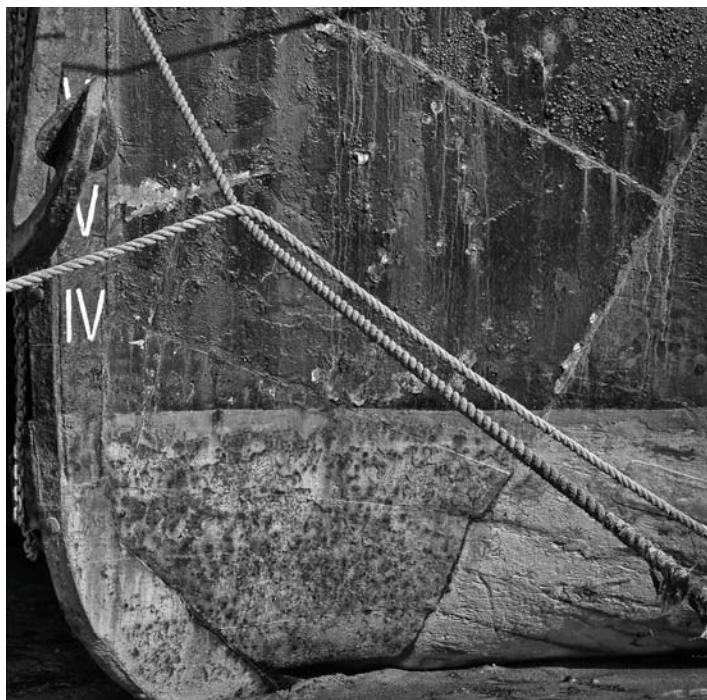
Six-day races, Vélodrome d'Hiver, Paris, 1957.



Martine's Legs, 1967.

THE IDEA OF PHOTOGRAPHY: 5

In the last of this series, **Eddie Ephraums** explores how obtaining a state of calm can help us to discover our own creativity and enable us to make key visual connections in our photography.



Looking at the pictures in this feature, I notice that framing is critical to all of them (when isn't that the case with photography?). Making a successful picture is not just about what we include in the frame, but also what we choose to leave out. Similarly, I find that getting into a photographic frame of mind is not simply about trying to acquire that state; it's also a process of excluding things from my mind, to create space for the creative process to happen. Switching off my phone is a good place to start. Working with a familiar subject, as the boat yard depicted here, is one of many other ways of getting into a creative frame of mind more easily.



I love the challenge of making self-portraits. Over the years many brilliant photographers have done them in so many different ways that it is a real challenge to come up with something new – that speaks of us and what our photography is about. Of course, clues about our take on life should be in all our images, whether we actually put ourselves in the frame or not. I love the self-portraits of Lee Friedlander, Vivian Maier and especially ones by total unknowns, to be found in wonderful books such as *Anonymous* by Robert Flynn Johnson and William Boyd.

It's six in the morning, misty and perfectly still outside. All I can hear are the birds singing – ideal conditions for writing this article. Then I hear my wife sorting out things in her office, quietly at first. The tidying-up gets louder and my focus quickly slips away.

This doesn't happen when I take photographs. I can happily lose myself making pictures, whether in the early morning mist or if a howling gale is blowing outside. Nothing disrupts me. The process puts me into a calm frame of mind and when I'm there everything is right with the world. There is nowhere else I'd rather be. In contrast, getting into a 'write' state of mind takes control.

After many years of being a photographer, I realise it is the *being* part that is most important to me. And if I want to improve my photography I rarely read books or articles about photographic technique. Instead I focus on learning how to Be. It's from here that creativity comes – not just

'When I inhabit this state of calm, the images begin to flow and an idea begins to form of where I'm going with them. Bliss.'

from visiting new and 'stimulating' locations. When I inhabit this state of calm, the images begin to flow and an idea begins to form of where I'm going with them. Bliss.

This is not to say the pictures I make always work! Many don't. Success is like the ebb and flow of the tide, which is why I like to revisit subjects, to explore their different states. Often these locations are small and intimate, so I get to know them well. One of my favourites is a small east coast boat yard. The keen sailor in me enjoys looking at the old boats, some undergoing loving renovation, others lying rejected, sinking irreversibly into decay.

Recently, I sold my old wooden boat to focus more on photography. It was a difficult >



When post-processing this image I tried to imagine how a painter would work the subject and I realised the picture wasn't about depicting three-dimensional space, despite the form given to it by the shadows. Instead I wanted to flatten the subject, to turn it into a more two-dimensional 'canvas'. The question was how to do this without the print looking tonally flat? A good question. I don't claim to have the answers, but when I tried to think of the picture as a painter might, I found myself inhabiting a completely different world of seeing. It was a revelatory experience.



I took this picture in colour. The different hues of the boat are striking and they contrast with the thin blue band of sky to the right. Turning the image into B&W made me deconstruct the subject, to help reveal its underlying structure. This got me thinking about X-rays of paintings that reveal all the under-layer work that goes into bringing a painted canvas to life. I suspect the relative ease and speed of digital photography means we can bypass this critical build-up phase. Not so with traditional, lengthier darkroom processes.

◀ parting. I especially enjoyed the physical connection with the boat – the feel of the wood and working with it – and of course the sense of being outside. There's that Being word again.

I am very fortunate to have several psychotherapist photo-mentoring clients with whom I often discuss Being. We laugh and marvel at how good we human beings are at not being. I suspect

most of the laughter is directed at me.

If I look at my daily life, so much of it is focused on the doing. I have to constantly remind myself to get into a being state of mind. And yet it's not a state I can will myself into. Perversely, it happens when I don't try to inhabit it.

For this reason, I like to make pictures with simple, familiar cameras. They have knobs and dials I can work with my hands,

so I can let my eyes and imagination wander, to allow visual connections to happen. And when I'm in this state, what could be better? That's my idea of being a photographer.

EDDIE EPHRAUMS

...is a photographer, writer, workshop leader and mentor.

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VIEWFINDER

All pictures © John Dooley

John Dooley is used to travelling to photo assignments alone, but now he finds it fascinating to see what another photographer comes up with when shooting from the same vantage point.



In the past I have been somewhat of a lone wolf with a camera. Photography requires keen observation and company can be distracting.

However, more recently I have found it illuminating to have another photographer with their own clearly defined view of the world along for the ride. It is also fascinating to compare differing views from similar vantage points and reveals much about individualism, human interpretation and the world around us.

With that in mind, I set off with my wife and fellow photographer Hilary Wallis to explore the islands of Malta and Gozo to produce a visual account from two different perspectives.

Malta is a gem of an island for photographers. Much of its grand baroque and Moorish architecture remains intact after avoiding the destructive bombing raids of World War II. The cities

of Valletta and Vittoriosa offer endless possibilities for photographic discovery in their streets and alleyways, as well as the simple pleasure of wandering back through time.



The challenge you are faced with in such scenic destinations is to avoid the pitfalls of clichés.

When other photographers are clambering for the soaring view from the Upper Barrakka gardens over the harbour below, I look over my shoulder at the solitary lady dwarfed by arches looking toward the densely populated city.

I look for seemingly insignificant images to photograph, which will only take on greater context and significance when viewed as a photographic essay. Sometimes I am inexplicably drawn to certain subjects, which might only make sense on reflection.

My Maltese photographic



epiphany occurred in a befitting place – the cathedral of St John in Valletta. The sight of gold-adorned arches spanning the width of the ceiling certainly bowled me over, but it was the macabre painting by Caravaggio hanging in the cloisters that beckoned.

Caravaggio was a practitioner of chiaroscuro – the art of using bold contrast between light and dark. The grisly beheading of St John signed by Caravaggio in blood captivated me and set me thinking about heightening the drama in my own images by underexposing by

1-2 stops to emphasise mood.

Hilary is also a painter and often has an entirely different perspective on the same subjects we photograph. Her images challenge me to reconsider my view of the world and push me to produce different results from my lone excursions. It is fascinating to see the world from another perspective and gives me the impetus to produce memorable

'Her images challenge me to reconsider my view of the world and push me to produce different results from my lone excursions.'

images, so that we may both enjoy them time and again on returning from our travels.

Photography shapes my view of life in so many ways – I actually met my wife on an oil-soaked beach while covering the Deepwater Oil Spill of 2010 in Louisiana for news outlets, and travel and photography have been a major part of our lives together.

Photographic companions

encourage new and alternative ways of seeing.

As photographers, we all view our surroundings as individuals, but sometimes it is good to see the world through different eyes.

John Dooley is a photographer based in London, where he also teaches at the Leica Akademie in Mayfair. His pictures have appeared in the *Daily Telegraph*, the *Independent*, the *Wall Street Journal* and *Le Monde* among others.



LOOKING BEYOND THE OBVIOUS

First impressions count for a lot, but spending time at a location allows you to get the clichés out of the way and make more meaningful photographs.

Lee Frost enjoys a day at the museum.

All pictures © Lee Frost



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Ever one to take advantage of a bargain (I am from Yorkshire, after all), I've recently been making the most of free entry into London's many museums and galleries. There are still plenty on my list that remain unchecked, but so far I've visited the Natural History Museum, the British Museum, the V&A, the Queen's House at Greenwich, Tate Modern and the Saatchi Gallery.

I'm not sure what the official policy is regarding photography at these places, but providing you don't make a nuisance of yourself (leave the flashgun and tripod at home) it seems you can wander around freely with a camera for as long as you like during opening hours and photograph whatever you like. I've never been asked to put my camera away once, even in the snooty Saatchi Gallery!

I have to say that I've found the experience creatively liberating and incredibly satisfying and what started as a casual visit to the Natural History Museum has turned into an on-going project.

It's always good to have a reason to head out with a camera and something to get your creative teeth into. It's also good practice to visit new locations and tackle subjects that perhaps you're not so familiar with. Architectural photography isn't a major part of what I do, so I'm loving the challenge of seeing what I can come up with. Going back to the same location is also an interesting exercise because the more you get to know a place the deeper you can delve. Initially, all the clichés make themselves known, but once you get those out of your system and on your memory card you can peel away the first layer of familiarity and see beyond the obvious.

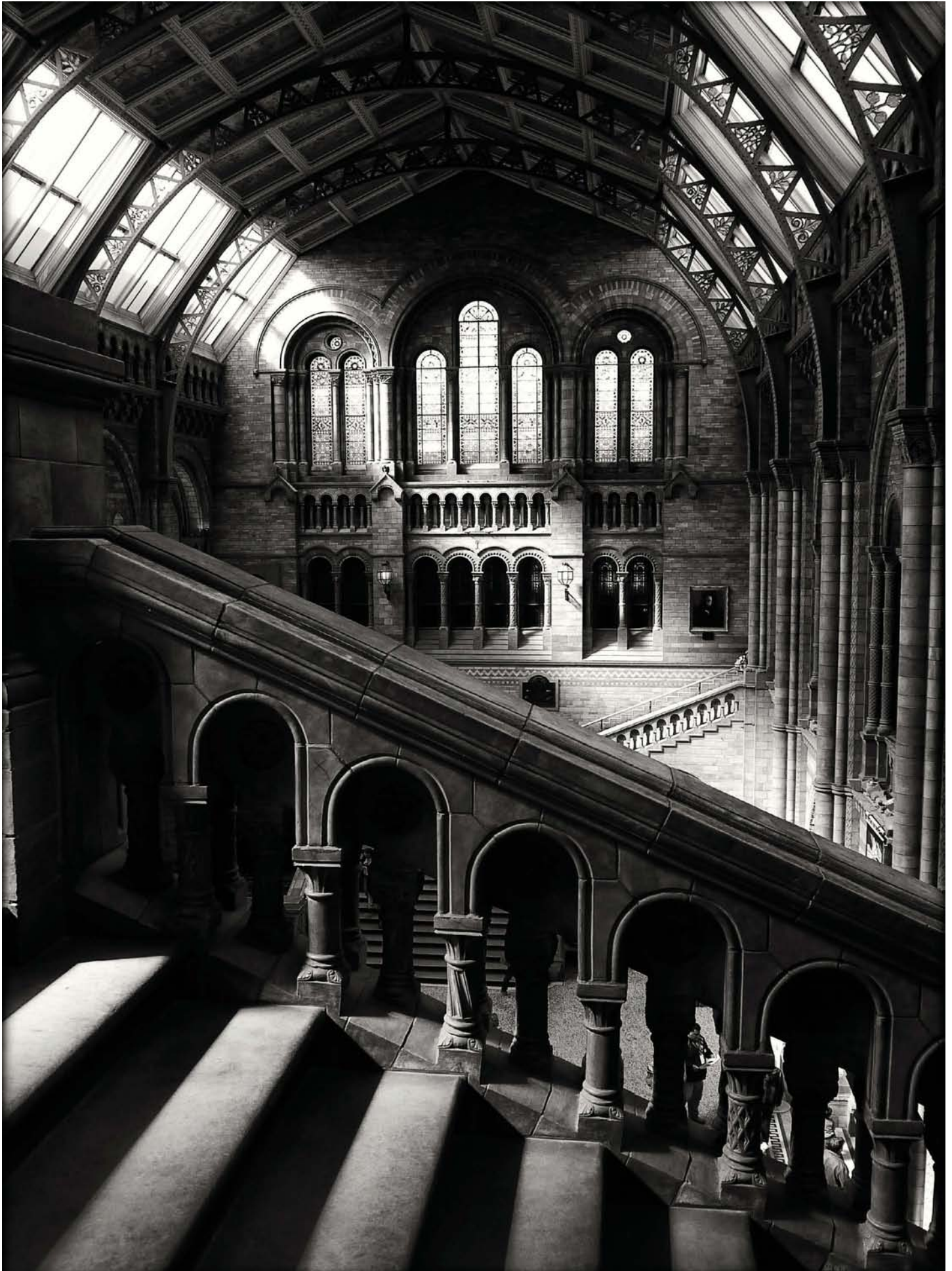
ABOVE On my first visit to the Natural History Museum I was captivated by the cavernous interior and the wonderful light beaming through the windows.

Canon EOS 5D MKIII with 17-40mm lens, ISO 1600, 1/320sec at f/8

OPPOSITE This composition is all about patterns, details and lines. I love the play of light and shade on the stone stairs and the way the eye is led through the scene to the far wall.

Panasonic Lumix GF1 with 14-42mm lens, ISO 400, 1/100sec at f/5.6

The Natural History Museum has become especially close to my heart because it's housed in such a magnificent old building and no matter how many times I return it still leaves me awestruck! It's a fantastic location for photography, and though it's >



Look for the quirky, the unusual and the humorous. Initially I discounted this monkey skeleton, but for some bizarre reason it made me smile, so I waited until the crowds cleared and photographed it.

Canon EOS 5D MKIII with 70-200mm lens, ISO 6400, 1/60sec at f/4



WORKING A LOCATION – TOP TIPS

- ▶ Go back to the same location several times so you get to know it more intimately. Different light and weather will change not only its mood, but your mood and the way you see it.
- ▶ Use different lenses and their characteristics to your advantage – wideangle lenses stretch perspective and give you extensive depth of field, whereas telephoto lenses compress perspective and give shallow depth of field.
- ▶ Experiment with alternative viewpoints and camera angles. Purposely move outside your comfort zone and see the location through fresh eyes.
- ▶ Build up a collection of images of the location over time – see it as a project that you can return to whenever you have the time and inclination.
- ▶ Use the same post-processing so the images have the same look and feel – if you tone some, tone them all; if you add a border to some, use the same border and add it to all of the images.
- ▶ Analyse your images periodically to see if a pattern is emerging – or if you could improve them by taking a different approach.
- ▶ Think about what you're going to do with those images – a gallery on your website or an image-sharing site such as Flickr or 500px? How about turning them into a book using a print on demand service such as Blurb, or maybe having an exhibition at the location you photographed if it's possible to do so.
- ▶ Rather than viewing your images individually, think of them as pieces in a jigsaw puzzle that gain strength and appeal when you put them together.
- ▶ Apply the lessons you learn on this project to your photography in general – become more inquisitive and demand more from the locations you visit.

< very busy almost every day with school groups and crowds of tourists, you can always manage to take shots that are people-free if you're patient.

The first time I went there with the intention of taking photographs, I was so captivated by the cavernous interior that all I could take were wideangle views that celebrated its scale and beauty. Those shots were a success, but they were also obvious. However, by taking them I could mentally tick them off, forget them and start getting to know the place more intimately.

My second visit was more successful because I started to look at aspects of the

'The Natural History Museum has become especially close to my heart because it's housed in such a magnificent old building.'

interior and appreciate the intricacy of the architecture. I also realised that the images I was making were as much about light and shade as the building itself. The quality of light in the Natural History Museum is beautiful because it relies mostly on natural daylight streaming in through windows in the walls and roof.

On sunny days this means contrast can be very high, but if you embrace that contrast rather than fight it, the results can be stunning. The same applies with any location – accept the light you're presented with and make images that benefit from it there and then rather than wishing conditions were different. With architecture you can always do that because there are so many photographic options – any kind of light can be used to good effect.

Shooting handheld, indoors, in relatively low light, I was forced to increase the ISO to 1600, 3200, even 6400 at times, but I have absolutely no qualms about



Returning to the same location at different times of day and in different weather conditions allows you to take advantage of the changing light and changing moods. This carved detail was revealed beautifully by raking sunlight from a nearby window.

Canon EOS 5D MKIII with 70-200mm lens, ISO 3200, 1/60sec at f/8

doing that with my Canon EOS 5D MKIII as it's capable of fantastic image quality at high ISO (as I illustrated in my Extreme ISO article in B+W 162). Digital noise also looks like film grain when the images are converted to black & white and that

adds character in my opinion, so I don't mind it. Again, it's a case of adapting your approach to suit the conditions so you can continue shooting unhindered. Digital technology makes that much easier than ever, so make the most of it!

My third visit to the Natural History Museum proved to be a revelation because despite feeling that the building's interior was by then familiar to me, I came away with photographs that were totally different to the ones already taken, and of things I hadn't really paid much attention to.

Changing lenses is one reason why this happened. Instead of using my 24-70mm standard zoom, which is a great lens for general use, I switched to a 70-200mm telezoom so I could fill the frame with smaller details, as well as using the perspective compression and minimal depth of field at maximum aperture to my advantage.

The added power of the telezoom meant I could be more specific about what I put in the frame, and the first things I noticed when I raised the camera to my eye were all the stone monkeys carved into the arches and columns. I'd seen them before but paid little attention. Then suddenly there was one filling my viewfinder! Covered in dust and cobwebs, it looked dark and scary, like a gargoyle over a church door. Scanning around the building with the camera to my eye, I found more and more, and for a while became slightly transfixed by these little monsters. >



Switching to a telezoom lens gives a completely different view of a subject or scene. When I did that I discovered the amazing details carved into the stone interior of the Natural History Museum.

Canon EOS 5D MKIII with 70-200mm lens, ISO 3200, 1/125sec at f/4

I was pushing my luck here. The lighting was harsh and in short supply so I had to shoot at extreme ISO, but as I was in a museum I figured I should shoot some of the artefacts!

Canon EOS 5D MKIII with 70-200mm lens, ISO 25600, 1/125sec at f/4



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◀ Other details emerged from the stonework – the carved heads of animals, the pineapple skin design on columns – and I realised the building was full of little



Light and shade is what makes this shot for me, more than the actual subject matter. Shooting at high ISO poses no problems either – the grain adds character!

Canon EOS 5D MKIII with 24-70mm lens, ISO 6400, 1/50sec at f/4

surprises that only became apparent when you really looked, and you only look that closely once you've become familiar with the place.

Had I only ever visited the Natural History Museum once, like most people do, I would have missed so much, but by returning several times and getting to know the building more intimately, it revealed itself to me and I produced images that never entered my head.

I also learned when to stop. Sometimes you can spend too long trying to tease images out of a place or a subject and you end up going backwards rather than forwards, but by stepping away you can return refreshed. For me, that may be achieved by having a coffee break for an hour and assessing the progress I've made so far, or leaving and going back a few days or weeks later with renewed enthusiasm and a clear head.

The great thing about working a subject as I have the Natural History Museum is that as well as producing interesting images, you also learn valuable lessons about how to get the most from a location – which can then be applied wherever you are. You develop a sharper eye, you learn how to see beyond the obvious and you remember what you did in certain situations to produce successful shots so you can repeat it again. Photography is learned

'Accept the light you're presented with and make images that benefit from it there and then rather than wishing conditions were different.'

LONDON'S MUSEUMS

All the major museums and galleries in London offer free entry and also allow photography, so why not take advantage of that and plan a trip?

In most cases the buildings are magnificent and offer endless photographic potential, so you're guaranteed great images come rain or shine.

Here are the main ones worth checking out. For more, go to visitlondon.com. In all cases it's wise to arrive before opening time so you beat the crowds!

- ▶ Natural History Museum – nhm.ac.uk
- ▶ Victoria and Albert Museum – vam.ac.uk
- ▶ British Museum – britishmuseum.org
- ▶ Museum of London – museumoflondon.org.uk
- ▶ National Gallery – nationalgallery.org.uk
- ▶ Tate Modern – tate.org.uk
- ▶ Saatchi Gallery – saatchigallery.com
- ▶ Imperial War Museum – iwm.org.uk
- ▶ National Maritime Museum – rmg.co.uk
- ▶ Queen's House – rmg.co.uk

behaviour – the more you do it, the better you become. I should know – I've been taking photographs for more than 30 years and I'm still improving!

A dinosaur skeleton millions of years old inside a 21st century glass box!
Initially I tried to avoid signs of modernity in my images, but then
I realised that the contradiction added interest to my images.

Panasonic Lumix GF1 with 14-42mm lens, ISO 400, 1/13sec at f/4

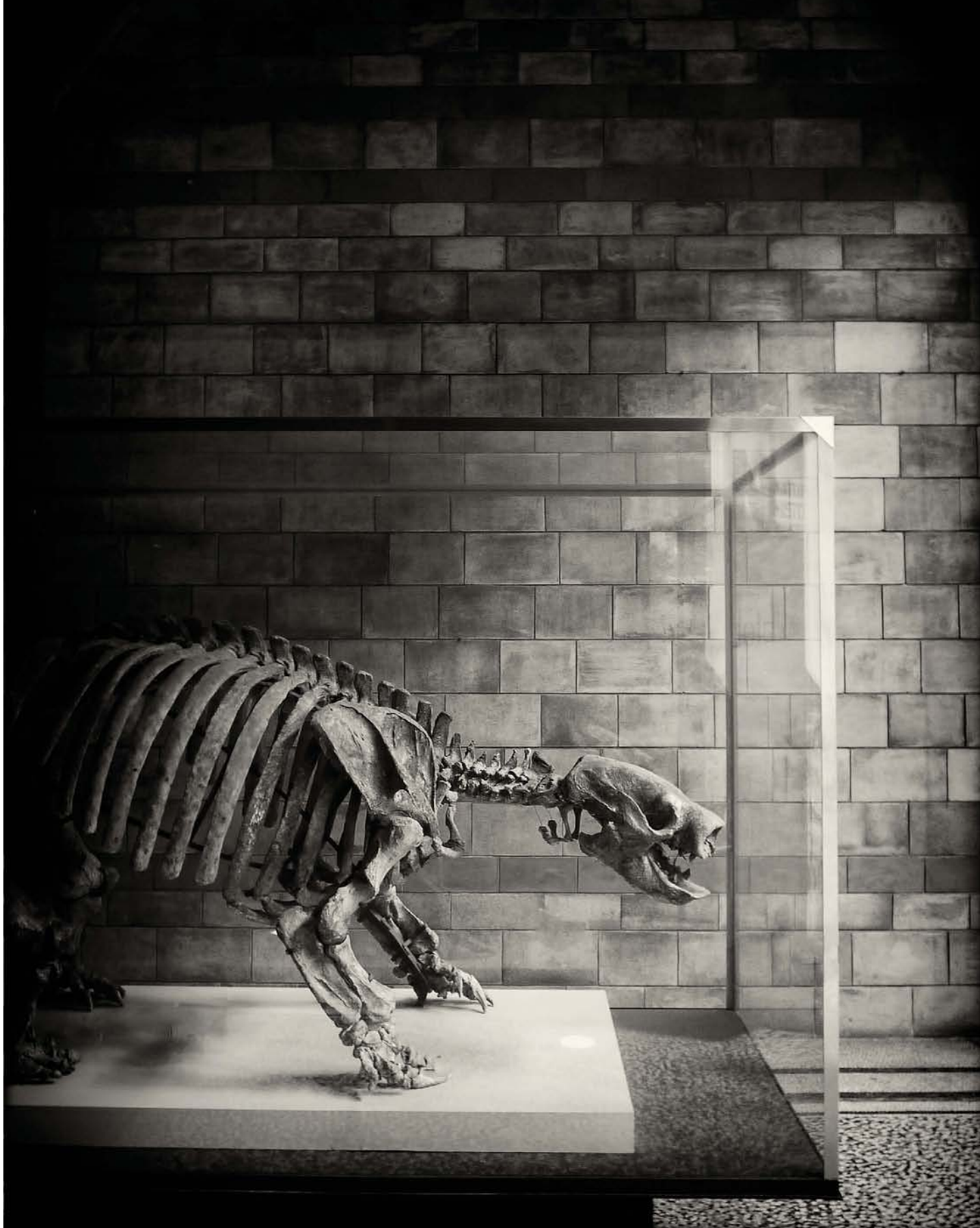


PHOTO PROJECT 10: LANDSCAPE

When it comes to shooting landscape, nothing beats good planning and going that extra mile. **Tim Daly** looks at how to get the best results using sound technique, good composition and an original eye.

Far from the mundane task of travelling out to national parks and tourist-trodden areas of outstanding natural beauty, shooting the landscape provides photographers with the greatest challenge of all.

Whether you feel that the landscape is a symbol of the changing natural world or not, you need to approach it as a visual game, fitting together elements into a kind of two-

dimensional jigsaw pattern. Most of your subjects will be well out of reach and you will certainly get greater rewards if you go off the beaten track and there's simply no substitute for good preparation. Before you embark on a shoot, look at Ordnance Survey maps, Google Earth and as many guidebooks that you can get your hands on. It could be a single sentence that triggers a great idea for a location.



SECTION 1 THEME IDEAS

Make an effort to get out if the weather is overcast or changeable as this will present you with a great opportunity to emphasise dramatic locations and – if time permits – shoot it more than once. Choose a site that you've got easy access to and devise your own personal response to one of these themes:

1 WATERSCAPE

While both natural and man-made earthworks generally offer the more epic photo opportunities, you may also be drawn to smaller or more minimal situations. The wetlands of Great Britain and Ireland were in the news last winter with the floods – and all offer a great opportunity for exploring the story of climate change.

This example was shot in the famous Roundstone Bog in Connemara, a place of great tranquillity with an abundance of rare plant species. For more minimal images, check out the seascapes of Hiroshi Sugimoto.



2 POST-INDUSTRIAL LANDSCAPE

The UK landscape is littered with the remnants of our industrial heritage which will provide an interesting undercurrent to your project. Research your local area and see if you can unearth any major industrial ruins or reclaimed land. Any type of mining or quarrying will have scarred the landscape permanently through large scale remodelling of the terrain. On location, see if you can capture the drama of the open space by focusing on man-made structures and local materials. This example was shot in a North Wales slate quarry. For more inspiration, check out Joseph Koudelka's *Reconnaissance* project shot in Wales.



3 ALONG THE SHORELINE

We all live within a couple of hours of the coast and this provides us with a great opportunity to explore the collision between land and sea. Lying around the edges are many visually interesting things that describe how we work, play and live by the water. Find a location that is accessible at different heights and distances from the water's edge; the network of coastal footpaths is an ideal way to explore the changing landscape.

This example was shot across a bogland in the west of Ireland with the coast in the distance. Check out the work of Michael Kenna, especially his nightscapes shot alongside water.



4 ANCIENT STONES

The prospect of framing the landscape around ancient ruins has prompted many photographers, including Paul Caponigro and Fay Godwin, to make sensitive observations of Neolithic monuments.

Although these sites are well trodden by photographers today, aim to capture the site at a special time of day or under less-seen lighting conditions, such as this example.

If you feel tempted to alter the landscape yourself, look at the photographs of artist Richard Long.



5 UNEARTHLY LANDSCAPE

If you've got any knowledge or interest in geology, then you may already be aware of some of the more unusual sites to visit in Europe. This example was shot in the wondrous landscape of the Burren in County Clare, Ireland.

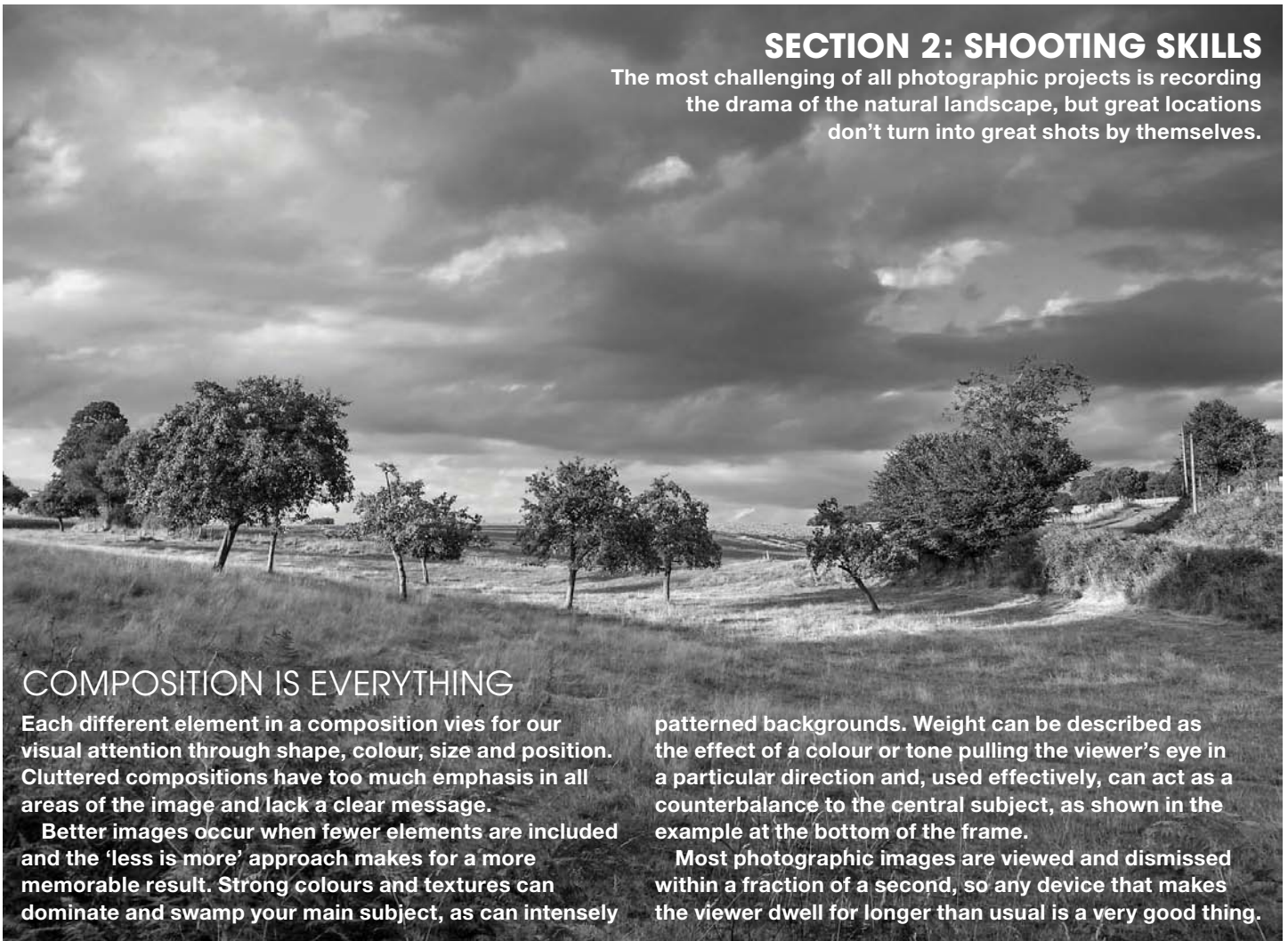
Despite being immortalised in one of the more surreal episodes of *Father Ted*, the Burren's limestone pavement is one of the most unusual sites you'll ever shoot in. Occupying a narrow strip between the hills and the sea, the pavement is cracked with deep clefts and packed with rare plants. It feels like you are shooting on another planet.

If you are interested in the unexpected or visually cryptic photographs of the natural world, check out the photographs of Minor White, there's no better.

SECTION 2: SHOOTING SKILLS

The most challenging of all photographic projects is recording the drama of the natural landscape, but great locations don't turn into great shots by themselves.

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COMPOSITION IS EVERYTHING

Each different element in a composition vies for our visual attention through shape, colour, size and position. Cluttered compositions have too much emphasis in all areas of the image and lack a clear message.

Better images occur when fewer elements are included and the 'less is more' approach makes for a more memorable result. Strong colours and textures can dominate and swamp your main subject, as can intensely

patterned backgrounds. Weight can be described as the effect of a colour or tone pulling the viewer's eye in a particular direction and, used effectively, can act as a counterbalance to the central subject, as shown in the example at the bottom of the frame.

Most photographic images are viewed and dismissed within a fraction of a second, so any device that makes the viewer dwell for longer than usual is a very good thing.



LOOK FOR UNDERLYING STRUCTURE

An excellent set of guidelines to base your landscape photography on is the ancient, but still applicable rule of thirds. The theory suggests that an image should be divided up into a grid of nine equal but entirely invisible sections and was adopted by many artists and painters in western art movements.

The idea of the rule of thirds theory dictates that as long as elements are placed on these grid lines, or at their intersections, a pleasing compositional result can be achieved. There's no need to cram as many elements into your composition to fill the grid, but to position them carefully along the lines. Next time you are out shooting in the open landscape, try some variations on this theme.



USING A WIDE LENS

The different elements of your landscape scene are generally further apart than things are if you are shooting in the street, so it's important to be clued up about lenses. Wide lenses can pull apart separate things in your scene, making them more dramatic and dynamic. Lines and shapes can be moved around until they combine to create a more visually balanced end result.

Use a lightweight six-foot stepladder and a wideangle lens to create a sweep into a scene, as this example shows.

SECTION 3: EDITING IN LIGHTROOM

As black & white photographers we've got the added luxury of enhancing our original files once we've returned from a shoot. Here are three essential tips for improving your edits in Lightroom:



USING BEFORE/AFTER VIEW

It's always best to shoot Raw files in the field rather than the monochrome files that some modern cameras permit because you get much more editing flexibility further down the line.

An essential way of using Lightroom is to set up the Before and After view, as shown. With this view mode, you've got the benefit of seeing your original colour image alongside your edited black & white conversion.

All conversion edits work by altering the tonal balance of the original colours – but it's always tricky to remember what the underlying colour was when using the default full screen Loupe view. When in the Develop module, click on the simple YY symbol in the bottom left of your editing window to set up this function.



USING CLARITY

Lightroom's Clarity feature is a great way to rescue tonal separation if location lighting was flat. Clarity does two things: it enhances the visual appearance of detail and it creates a film-like contrast effect, much like film photographers' favourite Tri-X. Clarity is best used when you've got flat lighting over a subject which had plenty of original texture. In this example, the original colour image was shot in the twilight and had lost most of its gritty texture. Yet after the Clarity function was used, this was restored to make it look more tactile. For traditional film photographers, Clarity is much the same as using high acutance film developer – it enhances edges contrast to give the appearance of high resolution.



CONVERTING GREENS AND YELLOWS

Lightroom's own special Black and White Mix has seven controls which can be used to make better conversions from originals that were predominantly a single colour. This example was almost entirely green (apart from the blue sky) and was edited by moving yellow and green in opposite directions. This helped to make some areas lighter or darker. When working on natural landscape scenes also try using orange, red and magenta, as these may be present too.



PROJECT OUTCOME

Aim to create a panel of three or four images of the same subject. In this example I've worked up three images of a dense woodland.

SEND US YOUR PICTURES

If you have been inspired by this photo project, then we want to see your pictures. You could win £100 voucher from Hahnemühle.

► Send them to: Photo Projects, Black+White Photography, GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN. Full submission details on page 2.



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INSPIRATIONAL QUOTE

'Every time I view the sea, I feel a calming sense of security, as if visiting my ancestral home; I embark on a voyage of seeing' – Hiroshi Sugimoto

PROJECT RESOURCES

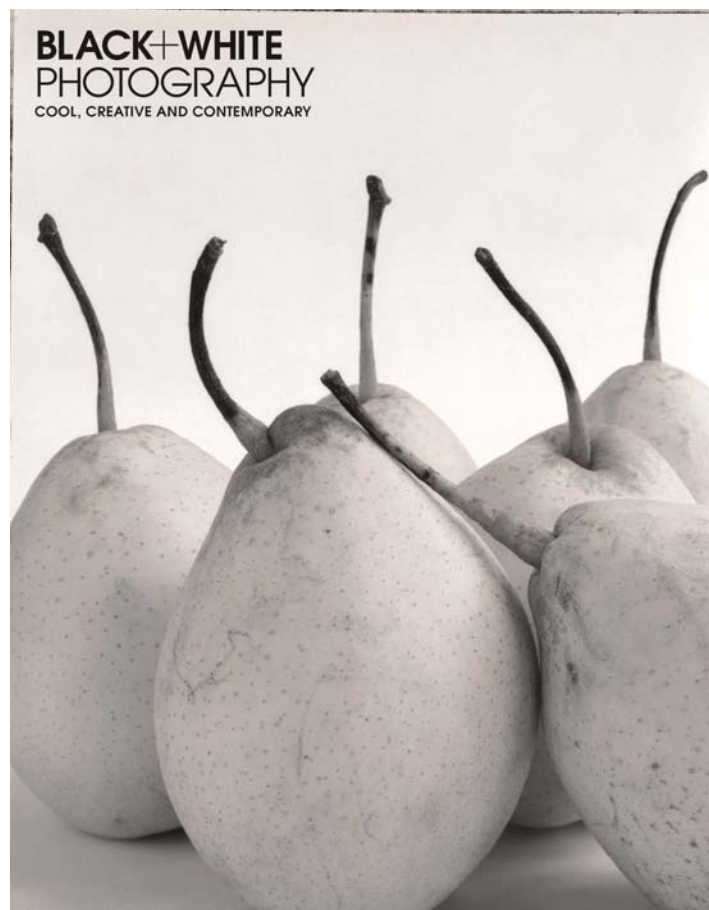
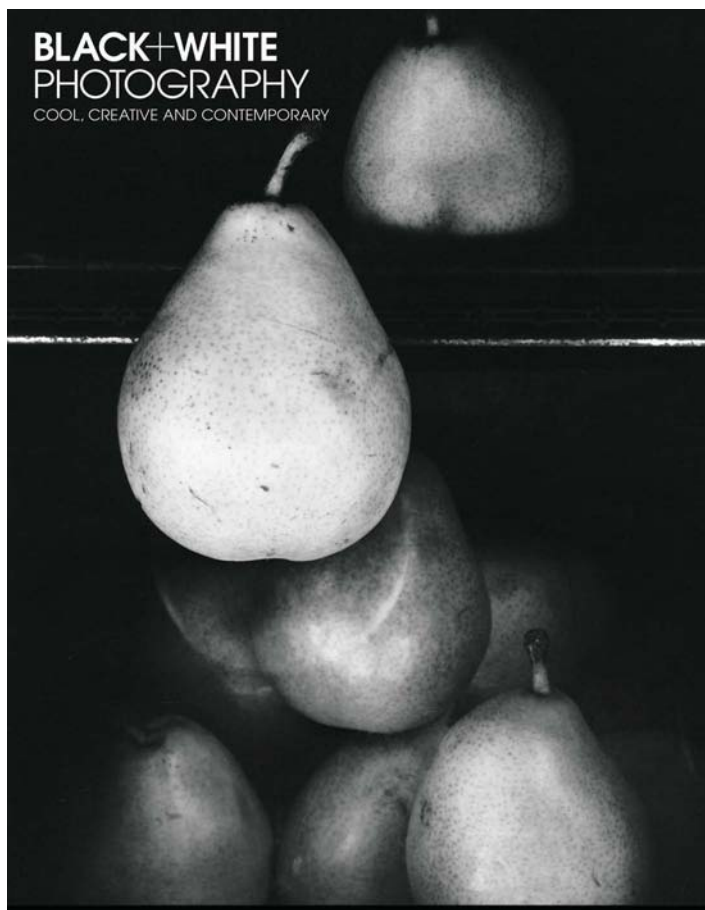
Hiroshi Sugimoto One of the first truly minimal photographers, Sugimoto's best work is empty but evocative at the same time.

► sugimotohiroshi.com

Michael Kenna You don't have to be interested in low-light photography to appreciate the graphic simplicity of Michael Kenna's work. Check out his numerous projects here:

► micha elkenna.net

► timdaly.com



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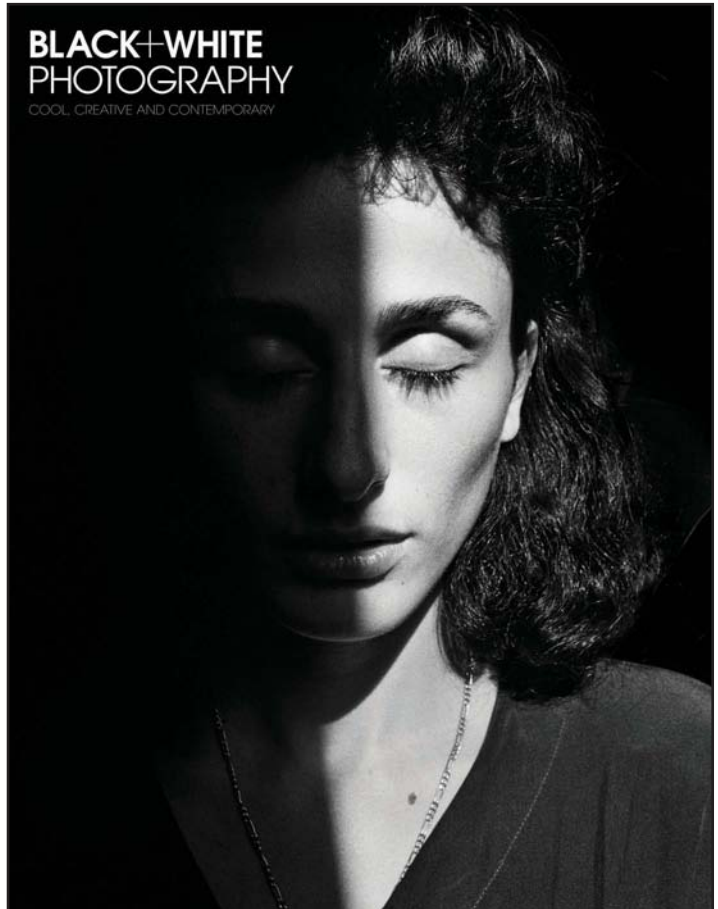
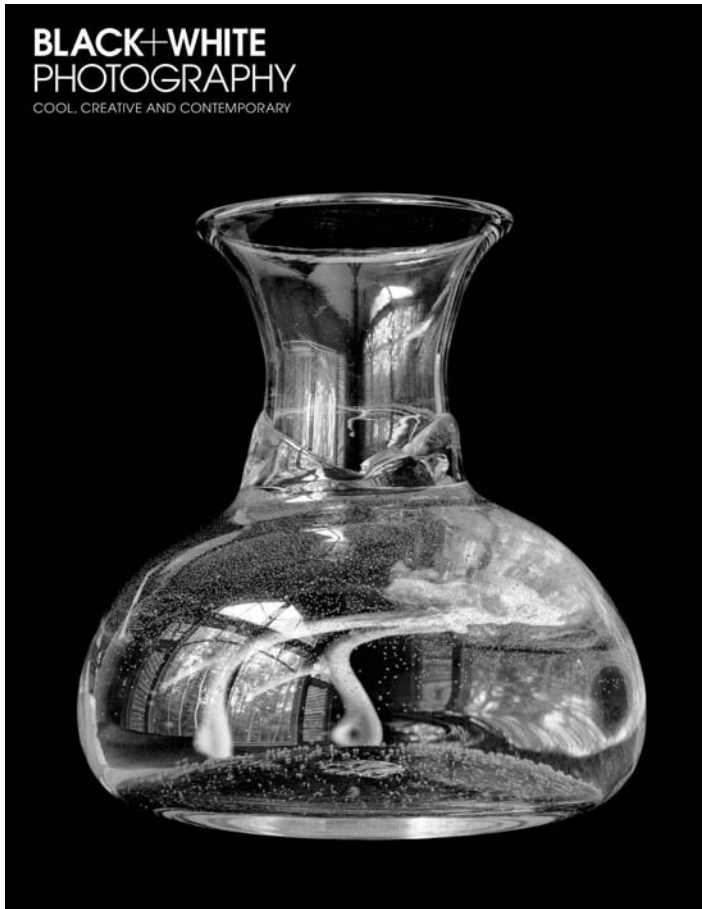
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SONY A7
£1,399
(body only)



SONY A7R
£1,829
(body only)



TESTS AND PRODUCTS

SONY A7 AND A7R

The Sony A7 and A7R are mirror-less interchangeable lens cameras with full-frame sensors. **Andy Luck** puts them to the test.

Now, for the first time since the Leica M9, and at a considerably lower price, there is a mirror-less camera option capable of taking interchangeable lenses with a full-frame sensor.

Outwardly both models look identical, with an electronic viewfinder hump that gives them an SLR look, rather like the Olympus OMD models. There are minor differences between the two Sony models. The lower resolution A7 has a composite body, as opposed to the A7R's magnesium alloy. The 24.3Mp A7 has an anti-aliasing filter while the higher resolution 36.3Mp A7R does not, providing even more detail.

LIKES

- **Size, build and grip**
- **Adaptability offered by the lens mount**
- **Superb IQ**
- **Very high spec**

DISLIKES

- **Limited and expensive FE lens availability at launch**
- **Slightly slow power up**
- **No silent shutter mode**

The A7 has an electronic first curtain, a slightly higher flash sync speed of 1/250sec and the more comprehensive hybrid AF system, with 117 phase detect points and 25 contrast detect, while the A7R has the 25

contrast detect points only and a flash sync of 1/160sec.

Both cameras have the Bionz X processor (which continues the very high picture quality we have seen from the RX1/RX1R), along with some clever technologies to help control diffraction softening and add sharpening without causing halos around the edges.

The rest of the generous set of features are shared by both models, with weather sealing, a useful 3in tilting LCD monitor and a superb 2.4 million dot XGA electronic viewfinder – which is as good as EVFs currently get.

Top shutter speed is

68
B+W

Sony's latest A7 and A7R system cameras are not only very neat and compact, they are also game-changers. Sony have managed to fit a full size 35mm sensor into the smallest form currently available.

This trick was first achieved last year with the fixed lens Sony RX1, but now Sony have gone one further in the A7 (£1,399, body only) and A7R (£1,829, body only) with an interchangeable lens mount.



© Colm Lyons

High ISO sensitivity is very clean for excellent low light portraiture.

Sony A7R, Olympus OM Zuiko 85mm f/2 lens via E-mount adaptor, ISO 5000, 1/125sec at f/2



© Andy Luck

Detail captured from the 36Mp camera is up in medium format territory.

Sony A7R, Olympus OM Zuiko 21mm f/2.8 lens via E-mount adaptor, ISO 1600, 1/125sec at f/8



TECHNICAL SPECIFICATIONS

SENSOR	(A7) 24.3Mp full-frame CMOS sensor with OLPF (A7R) 36.3Mp full-frame CMOS sensor with no OLPF
LENS MOUNT	E for FE, E or A (adaptor needed) lenses
PROCESSOR	Bionz X
SHUTTER SPEEDS	30 to 1/8000sec
ISO	100 to 25600
LCD	3in tilting with 1.23 million dots
VIDEO	Full HD 1080/60p with uncompressed output via micro HDMI
WI-FI	Built-in
CARD FORMAT	SD, SDHC, SDXC, Memory Stick
CONNECTIVITY	USB 2.0, micro HDMI, NFC
POWER	NP-FW50 battery
SIZE	127 x 94 x 48mm
WEIGHT	474g (A7), 465g (A7R)

1/8000sec, useful for taking advantage of fast lenses for the limited DOF effects. There is no pop-up flash, but wireless flash commander mode is supported with external flash units.

Sony is offering the A7 with a 28-70 F/3.5-5.6 OSS kit lens, while the A7R is available body only, or with a very limited number of prime lenses

currently available in the new FE fitting. Sony NEX owners will find that their existing E-mount lenses fit and can be used in an APSC crop mode, while previous Alpha series owners can use A-mount lenses via an LA-EA4 adapter. Owners of almost any other system can, via a variety of third party adaptors, use pretty well any lens they like



Water cascades down the spillway at Wet Sleddale reservoir during heavy rain. With no mirror, almost any lens can be adapted, making the A7R the perfect full-frame platform for experimenting with different lenses via adaptors.

Sony A7R, Nikon 300mm f/8 lens via E-mount adaptor, ISO 1250, 1/500sec at f/2

'As both cameras have peaking and focus area expansion, using manual focus lenses is an absolute pleasure.'

in manual focus mode!

As both cameras have peaking and focus area expansion, using manual focus lenses is an absolute pleasure. I can see these cameras making an appealing prospect for travel, landscape and reportage, with the combination of flexibility, resolution and portability they offer.

I was delighted to find the technology works well, with a responsive feel and great IQ, natural looking colour and tonality. As expected, there is more fine detail available from the A7R's 36.3Mp sensor and a touch less noise at high sensitivities from the lower specified A7.

The huge A7R files, however,

offer great potential for cropping and can be down-sampled to cancel out almost any noise. I have had good results with A4 prints at sensitivities as high as ISO 6400, which is very impressive indeed.

Downsides are small, as far as I can see. The shutter sound on the A7R is slightly noisy compared to other mirror-less cameras, but only really to the extent that it is on a par with conventional DSLR cameras with mirrors.

Both cameras are a little slow to wake up from power-save mode, but excellent 1080/60p video and Wi-Fi with downloadable apps are the icing on an otherwise very appealing cake!

VERDICT

With great build and superb IQ, combined with the ability to use almost any lens, the A7 and A7R offer exciting, full-frame capability in a compact package and at a relatively affordable price.

RATINGS

▶ HANDLING	97%
▶ PERFORMANCE	97%
▶ SPECIFICATION	98%
▶ VALUE FOR MONEY	96%

97%
OVERALL

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DISCOVERING LIGHTROOM

In the last of this series, **Tim Clinch** guides you through his three favourite Lightroom 5 tools. Used with discretion, they can turn a problematic image into one fit for a client.

Newsflash. This is the last Discovering Lightroom column. But I will be starting an exciting new column next month.

So, I thought I would recap the three most powerful tools in Lightroom 5. The image I've chosen is a picture of the terminally hip (and unbelievably exclusive) Chiltern Firehouse restaurant in London. I had been commissioned to shoot the interiors, but the client also wanted a punchy B&W shot of the exterior. The only problem was that the street it's in is very narrow, there were roadworks almost right outside and it was a typically grey London day.

As you can imagine, the Raw file was horrible – extreme wideangle and flat as a pancake (**Fig 1**). But, thanks to favourite tool number 1 (Lens Corrections), we're off.

First, I always tick Enable Profile Corrections and Remove Chromatic Aberration, especially if I am working with a zoom lens. Then I always check the Auto setting, which in this case works like a dream (**Fig 2**).

I had to sacrifice the chimneys on the building due to the heavy cropping required, but it really doesn't matter and looks a whole lot better (**Fig 3**).

Now on to favourite tool number 2: Clarity. It's a wonderful tool and so much improved in Lightroom 5. The client had specifically asked for a punchy image and Clarity is perfect for this. B&W images can take a lot more Clarity than colour images, so I've pushed the slider all the way up to 80. I have also decreased the blacks by 30 and increased the whites by 15 (**Fig 4**).

And now for favourite tool number 3: the Radial Filter (on the top of the Develop box



Fig 1

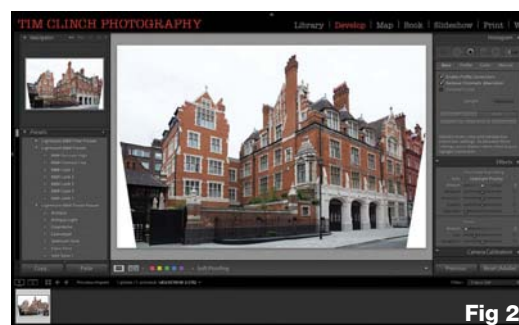


Fig 2



Fig 3



Fig 4

between the Graduated Filter and the Adjustment Brush). I find adding vignettes very useful but they are usually centre-weighted. The Radial Filter in Lightroom 5 allows you to set the vignette where you

want it to be. Simply place the cursor where you want and drag it out to fill the space you require. In this case I have put it over the main part of the building with the lettering on the right hand side. Converting the

image to B&W shows how well these techniques work – just compare the Raw file and the finished image (**Fig 5**)!

Thanks for reading, and see you all next month for the brand new column!



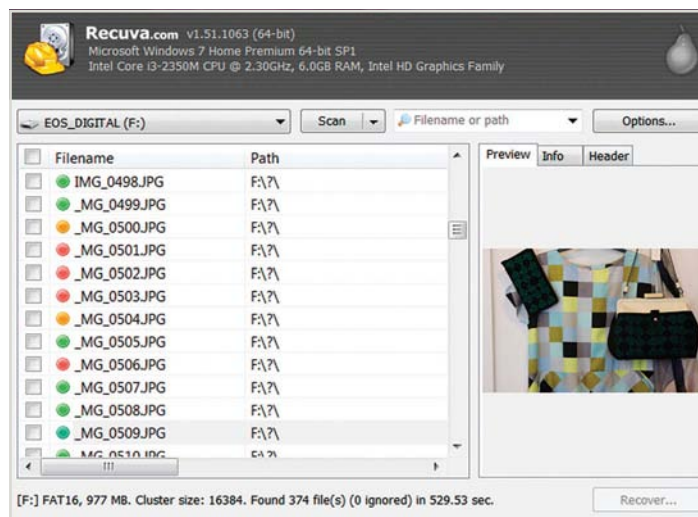
Fig 5

CHECKOUT

If you've accidentally formatted your memory card and think all is lost, think again says **Daniel Calder**. Photo recovery software will help rescue your deleted pictures.



Stellar Phoenix successfully recovered the most images.



The coloured dots on Recuva show which files are recoverable.

STELLAR PHOENIX PHOTO RECOVERY

BEST IN TEST

Despite Stellar Phoenix Photo Recovery finding the least amount of files on the memory card, none was corrupted. This makes the total of 315 successfully recovered images significantly better than any of the other programs on test. The software also recovers the Raw image formats of all major manufacturers and displays them in the preview.

To start you first choose the drive/card, then select the file types you want to find from the checklist. Advanced users can also select a specific region of the drive. All found files appear as thumbnails, and you have a choice of how to view them, as a list, grid or coverflow. But there is the absence of enlarged previews and limited sorting.

This great package costs \$39 but is compatible with the latest

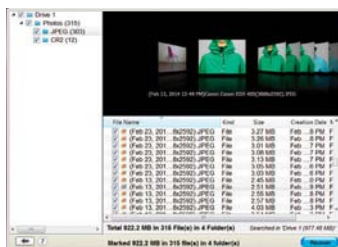
operating systems of PC and Mac, and offers comprehensive help to users that includes live chat and phone support.

TEST RESULTS

Scan time 7min 27sec
Images found 315 (303 Jpeg, 12 CR2)
Corrupted files 0
Total images recovered 315

DETAILS

Cost \$39 (£23 approximately)
Contact stellarinfo.com



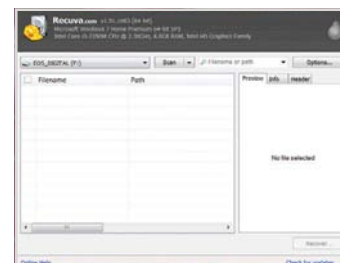
Coverflow is one of three ways to see the image previews with Stellar Phoenix.

PIRIFORM RECUVA

FREE SOFTWARE

Piriform Recuva is simple to use, effective and free. Business users or customers with tricky problems can pay £19.95 to upgrade to Recuva Professional and receive priority support, but for most the help documents and forum will suffice.

Choose the file type you want recovered (All files, Pictures, Emails, etc), then its location (Media card, My Documents, Recycle Bin, etc). Advanced users can open up the full program, which offers more options and greater control. The 'deep scan' was second quickest in the test and found an amazing 370 pictures. Found images are displayed with a green, yellow or red dot, so you can see which file is recoverable, partially recoverable or corrupted. Clicking on an image displays it in the large preview



Recuva is free and very effective.

window, unless it's a Raw file.

The software only supports Nikon and Canon Raw files, is unavailable for Macs and works on PCs up to Windows 7.

TEST RESULTS

Scan time 7min 12sec
Images found 371 (358 Jpeg, 13 CR2)
Corrupted files 72
Total images recovered 299

DETAILS

Cost Free
Contact piriform.com

VERDICT

VERDICT

▶ EASE OF USE	95%
▶ VALUE FOR MONEY	88%
▶ PERFORMANCE	93%

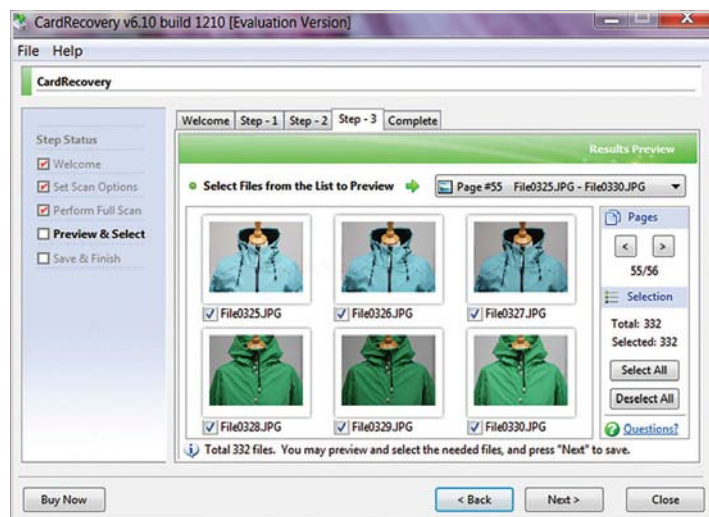
**92%
OVERALL**

▶ EASE OF USE	87%
▶ VALUE FOR MONEY	96%
▶ PERFORMANCE	90%

**91%
OVERALL**

TEST NOTES

To test the software a recently formatted 1Gb CompactFlash card was plugged into a card reader and attached to a PC running Windows 7. The recovery software searched for Jpeg and CR2 (Canon Raw) files.



Previews on CardRecovery are displayed in pages of six thumbnails at a time.

CARDRECOVERY

FAST SCANNING

CardRecovery works on most types of memory card and recovers a broad range of Raw image formats. The software has a smooth flow that takes you through a simple three-step process.

Using drop-down menus, Step 1 lets you choose the card/drive you want to search and the make of your camera. There's an impressive list to choose from, including Canon, Nikon, Sony and Olympus among others. Step 2 is the scanning process, which lists the files as they are found along with some basic Exif data. Step 3 previews the images as thumbnails, allowing you to select the pictures for recovery. It's great to glance quickly at thumbnails, but the pictures are small and grouped into six per page, so you have to flick through a stack of pages to check the results. Also, Raw images cannot be previewed. Still, the results were impressive,

taking a speedy five minutes to successfully recover 287 images.

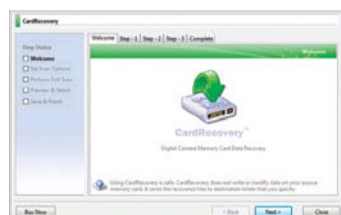
The \$39.95 cost keeps the software up to date (it runs on the latest operating systems for PC and Mac), and provides email assistance along with help documents and a knowledge base.

TEST RESULTS

Scan time 5min 7sec
Images found 332 (319 Jpeg, 13 CR2)
Corrupted files 45
Total images recovered 287

DETAILS

Cost \$39.95 (£24 approximately)
Contact cardrecovery.com

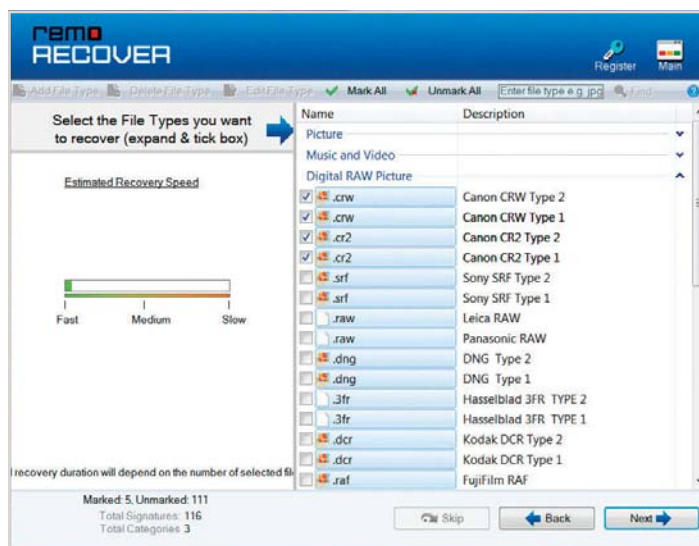


CardRecovery was the fastest software on test.

VERDICT

▶ EASE OF USE	85%
▶ VALUE FOR MONEY	84%
▶ PERFORMANCE	87%

85%
OVERALL



Remo allows you to select the files you want to search for.

REMO RECOVER MEDIA EDITION

GREAT SUPPORT

It may be the joint most expensive software on test, but Remo Recover Media Edition provides the most user support. Not only does it have an extensive knowledge base, support ticket system, and live chat, it even boasts phone support.

The software is easy enough to use: after selecting the drive/memory card for scanning, you select the type of files you want to search from a checklist. There's a comprehensive list of image files to choose from, as well as an excellent range of Raw formats. Scanning is on the slow side, taking over 10 minutes to produce the distinctly average test result of 281 recovered images. Another issue is the flawed preview system, where files are shown as a list with no way of knowing which file is corrupted until you double click on each one to bring up the preview. Tediously, this has to be done one at a time, but at least



Remo offers the most help, including phone support.

Raw files can be previewed.

The Media Edition is also available for Macs, and it's compatible with operating systems up to OS X 10.8 and Windows 8 on a PC.

TEST RESULTS

Scan time 10min 19sec
Images found 331 (318 Jpeg, 13 CR2)
Corrupted files 50
Total images recovered 281

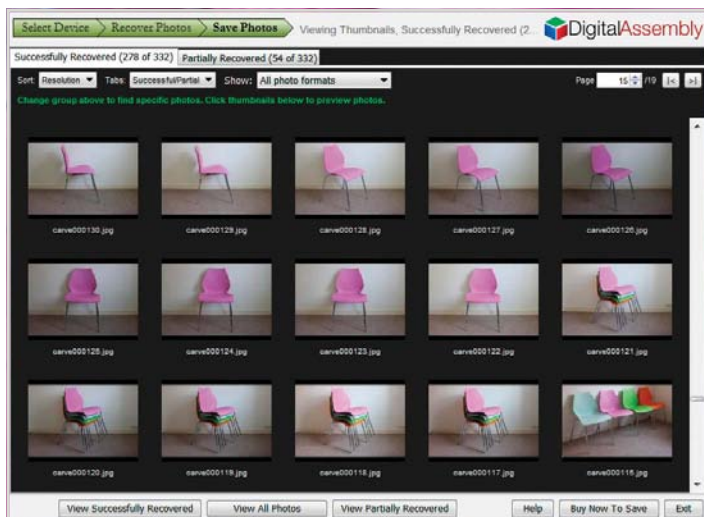
DETAILS

Cost \$49 (£29 approximately), \$69 Mac version (£41 approximately)
Contact remophotorecovery.com

VERDICT

▶ EASE OF USE	85%
▶ VALUE FOR MONEY	80%
▶ PERFORMANCE	82%

82%
OVERALL



Adroit splits the previewed images into Successfully Recovered and Partially Recovered pages.

ADROIT PHOTO RECOVERY

EXCELLENT PREVIEWS

Adroit Photo Recovery uses a special technique called SmartCarving to recover fragmented photos. Although this seemed to genuinely repair images in the test (recovering an extra 14 pictures with it on), the program successfully recovered only 285 images in total – a tally bettered by three other companies on test.

The downside to SmartCarving is the increased time it takes to run, going from 12 minutes when off to a patience-sapping 23 minutes when switched on. However, the program itself is great to use, allowing you to choose the card/drive to scan and the file types to search for. Beware though, only the most popular file types are supported and Raw files are limited to Canon, Nikon, Olympus and Sony formats.

As images are found on the drive, they appear as thumbnails divided into Successfully

Recovered and Partially Recovered sections. This is where the program comes into its own as thumbnails can be quickly assessed, clicked on for a large preview and sorted according to resolution, file name and date. Adroit Photo Recovery runs on Windows NT to 7, but not on Macs.

TEST RESULTS

Scan time 23min 28sec
Images found 332 (319 Jpeg, 13 CR2)
Corrupted files 47
Total images recovered 285

DETAILS

Cost \$19.99 (£12 approximately)
Contact photo-recovery.info



Adroit can repair fragmented files.

VERDICT

▶ EASE OF USE	85%
▶ VALUE FOR MONEY	87%
▶ PERFORMANCE	80%

84%
OVERALL



Disk Doctor's can show an enlarged preview of each file.

DISK DOCTOR'S PHOTO RECOVERY

THREE SCANNING LEVELS

Disk Doctor's Photo Recovery offers three levels of scanning: Deleted for deleted files, Formatted for lost files on a formatted drive and Advanced for deep scanning.

In the test, Deleted found no files, while the Formatted scan recovered 252 pictures in an amazing 2 minutes 35 seconds. But to retrieve as many images as possible you'll need the Advanced option. This took a lengthy 12 minutes 27 seconds to successfully recover a less than impressive 279 photos. The program allows you to select the type of file to search for, including most popular image files and a broad range of Raw formats. Retrieved photos are separated into file types and displayed in a list without any thumbnails. This leads to the laborious task of clicking on each file to bring up a preview to check for any corruptions, but at least Raw files are previewed.

As the joint most expensive



To save time, Disk Doctor's can scan at three different levels.

software on test it's good to see the company offers phone support as well as a knowledge base. Disk Doctor's Photo Recovery runs on PC and Mac, but only up to Windows 7 and OS X 10.6.

TEST RESULTS

Scan time 12min 27sec
Images found 331 (318 Jpeg, 13 CR2)
Corrupted files 52
Total images recovered 279

DETAILS

Cost \$49 (£29 approximately) Windows, \$69 (£41 approximately) Mac
Contact diskdoctors.net

VERDICT

▶ EASE OF USE	82%
▶ VALUE FOR MONEY	79%
▶ PERFORMANCE	79%

80%
OVERALL

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A FORTNIGHT AT F/8

timclinchphotography.com

Composition and an intuitive eye are far more important, says **Tim Clinch**, than trying to improve on your camera's already technically superb competence. So trust it to do its job and allow yourself to get on with what it's really all about...



I'm a big fan of Ry Cooder, and the lyrics to one of my favourite songs, *If Walls Could Talk* (from the magnificent *Paradise and Lunch* album), have got me thinking.

*'Well, if things could talk then
I'm sure you'd hear,
A lot of things to make you cry
my dear.'*

So let's consider this: if our cameras could talk, what do you think they'd be saying to us?

My guess is that by far the

*'Minimum kit, that's me, but the kit I do
have has been tested, sometimes to the limit.
And I trust it.'*

most important thing they'd be saying is: 'Trust me.'

When buying that all-important piece of kit, that vital part of digital photography, the brains behind all our post-production and processing software – a new laptop – how

many of us, having parted with a hefty amount of dosh and read all the maker's instructions, would sit down with it and decide that they know better? That they should try to out-think it?

Well, so often that's what I see people doing with their cameras.

On every single workshop I do there will be someone with the latest version of the latest update of the latest super-duper, all-singing all-dancing top of the range camera who'll turn to me and say, rather proudly, 'Oh, I never use any of the SETTINGS, I prefer to do it all manually.' It's as if 'settings' was a dirty word.

I have to ask, why?

Just like on your new laptop, a lot of very clever people have worked very hard so your life can

be a little simpler. And the same can be said for modern cameras.

The very people who tell me they prefer to do it all manually can often be seen fiddling around with knobs and taking several test exposures to make sure that everything is in order. To my mind, they're wasting time. Time that in my book could be much better served by doing the one thing none of us do nearly enough – looking.

You should all know by now that I'm not much of a gadget man. Minimum kit, that's me, but the kit I do have has been tested, sometimes to the limit. And I trust it. I trust my Canon 5D MkIII bodies with my professional reputation on every job I do. I have to. This is not intended as an advertisement for Canon, but they are my camera maker of choice.

About 95% of the time I use them on aperture priority mode as depth of field is (after composition) by far the most important creative decision a photographer can make...and I let these very clever cameras sort it out. Does that make me a lazy photographer? Not in my book. Just as I don't write this column on vellum with a swan quill before transcribing it to the computer, I no longer feel the need to check and double-check with an exposure meter exactly what f-stop to use. We've moved on. Things have changed.

For the better? Well, that's for you to decide. For me? Without a shadow of doubt. I've always hated fiddling about getting in the way of the end product. Get to know your eyes. Trust your vision and let technology and progress help us, instead of living in the past.

Try it. Turn on one of the dreaded settings and go out and express yourself. Concentrate on composition and your intuitive eye and let your camera do the hard work. You never know what might happen – and you might just like it!

I'm not sure who said it, but remember, dear reader, 'Fiddling around won't get you in the orchestra.'



WHAT TIM DID THIS MONTH

Oh dear. Getting grumpy again. Have just been sent a link by someone billing and cooing about this 'beautiful video of the daguerreotype process' by Patrick Richardson Wright about Seattle-based photographer Dan Carrillo. Unfortunately Dan feels it necessary to say that he feels better 'crafting a photograph rather than just snapping away.'

Oh good grief. Do I really need to say anything about this again?

Listen...jolly nice pics and all that but why do you need to denigrate other people while having your fun? Come round my house, look at my work and tell me I've just been snapping away and I'll have something to say to you!

Oh, and while I'm on the subject, I don't see many people snapping away with their digital cameras pouring huge amounts of highly poisonous chemicals down the drain every time they press the shutter!

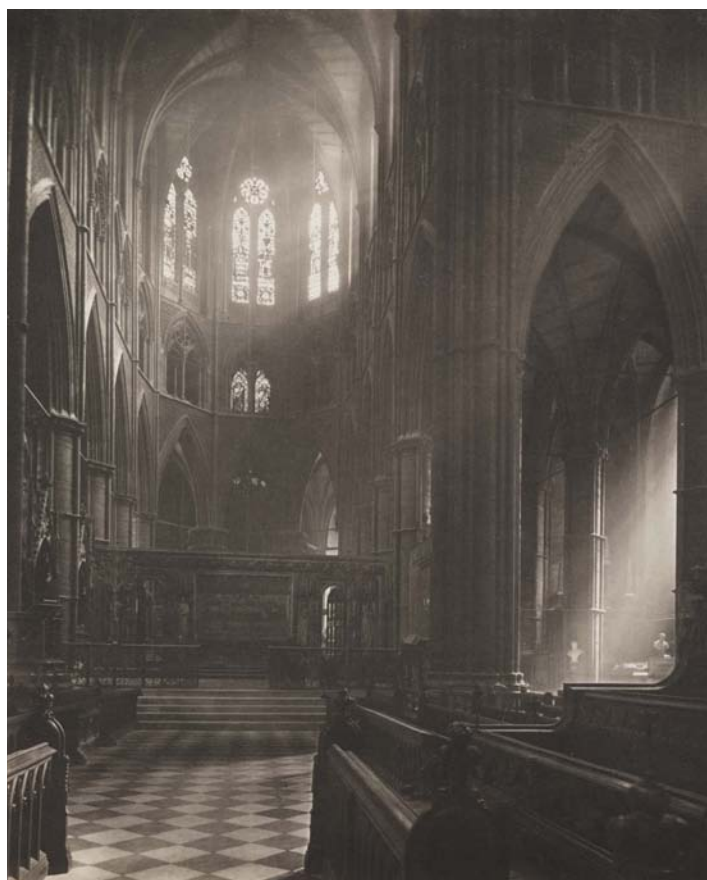
Big fan as I am of shooting with my iPhone, I have recently seen on Twitter someone (who shall remain nameless) is advertising workshops on the Art of iPhoneography Self-Portraiture. Workshops for selfies? Really?

The pictures this month are all from a rather wonderful place in Spain called La Isla Cristina. It's a big, salty, slightly grubby fishing town down by the Portuguese border. It's definitely not fashionable. My smart Spanish friends are appalled that I even go there. I love it, and it is the perfect place for doing what can pretty well sum up my entire career and the thing I like to do more than anything else in the world. Sitting around in bars just snapping away!

BEHIND THE SCENES AT THE NATIONAL MEDIA MUSEUM

Colin Harding looks back at the work of Frederick H Evans, a bookseller turned photographer who produced some of the most significant architectural images in photographic history.

All pictures © Royal Photographic Society
Collection at NMeM/SSPL



The Apse, 1911, by Frederick H Evans



A Sea of Steps, 1903, by Frederick H Evans

One of the great pleasures of working at the National Media Museum is the opportunity to play host to a wide range of specialist groups and societies. It is always rewarding to spend time with people who are knowledgeable and passionate about their area of interest.

Recently, the museum hosted the annual general meeting of the Royal Photographic Society Historical Group. Founded in 1972, the Historical Group promotes knowledge of the history of photography in all its aspects and encourages the preservation of photographs, photographic equipment and documents relating to the history of photography.

'In 1903 he became the first English photographer invited to contribute to Camera Work, the influential American magazine edited and published by Alfred Stieglitz.'

This year's AGM saw a record number of attendees. After the meeting, members were treated to a talk by Anne Lyden, formerly of the Getty Museum, who last year was appointed International Photography Curator at the National Galleries of Scotland. The subject of Anne's talk was a photographer who created some of the most renowned architectural images in photographic history – Frederick H Evans.

Initially a bookseller in London, Evans took up photography in 1883. His first photographic project was very different to what he later became renowned for. In 1886 he exhibited a series of photomicrographs of shells and sea creatures at the annual exhibition of the Photographic Society.

Evans did not, however, confine himself to viewing the world through a microscope. He also began to take landscapes

and, more significantly, architectural studies. It was his architectural photographs – in particular, his studies of medieval cathedrals – for which he would become famous.

Not content with merely making a record of the building, Evans would spend several weeks at each cathedral, noting the changing effects of light on the dimly lit interiors at various times of day. It was the beauty and symbolism of these ancient places of worship, rather than their architectural or historic importance, that most appealed to Evans. Seeking to convey to viewers his emotional connection to these buildings, he referred to his cathedral photographs as 'poems in stone'.



Lincoln Cathedral: Stairs in SW Turret, 1898, by Frederick H Evans



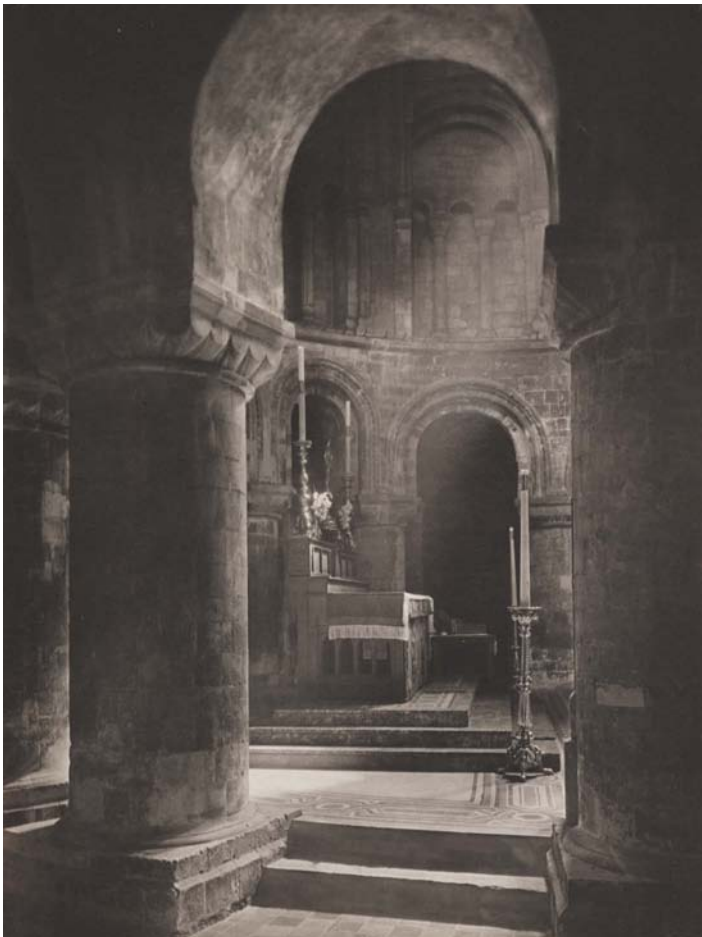
York Minster, c.1901, by Frederick H Evans

Until the late 1890s, Evans ran his bookshop. This brought him into contact with many prominent literary figures, several of whom, including George Bernard Shaw and Aubrey Beardsley, posed for his camera. In 1898 Evans retired from the bookshop so he could dedicate his time to photography.

In 1900 he had a one-man exhibition at the Photographic Society and the same year he was elected to the Brotherhood of the Linked Ring. His work soon gained an international reputation. In 1903 he became the first English photographer invited to contribute to *Camera Work*, the influential American magazine edited and



Lincoln Cathedral from the Castle, 1898, by Frederick H Evans



St Bartholomew the Great, 1917, by Frederick H Evans

published by Alfred Stieglitz.

In 1903 Evans also took what is now undoubtedly his most famous photograph – *A Sea of Steps*. It took Evans several attempts over several years before he succeeded in capturing exactly the effect he wanted in this view of the steps leading up to the chapterhouse in Wells cathedral. Evans described the result:

‘The steps now rise steeply before one, and the extraordinary wear in the top portions, leading to the corridor, is now shown just as it appeals to the eye in the original subject, a veritable sea of steps, the passing over them of hundreds of footsteps...have worn them into a semblance of broken waves, low-beating on a placid shore.’

In 1905 Evans was commissioned by *Country Life* magazine to work for them exclusively. He enjoyed total freedom – able to choose his own assignments and photograph whatever he pleased. By 1914, however, his health worsening and finding it increasingly difficult to obtain the platinum paper he preferred to use for

his prints, Evans effectively retired from photography. In 1924 he presented his collection of photographs to the Royal Photographic Society. Following Anne Lyden’s talk we were able to bring out a selection of these for the members of the Historical Group to enjoy.

In 1943 Evans told his friend and colleague Herbert Felton: ‘It is about time for me to die... All that is left to me is to become an armchair idol.’ Evans died just a month later, two days shy of his 90th birthday.

THE NATIONAL MEDIA MUSEUM

The National Media Museum is home to over 3.5 million items of historical significance. It looks after the National Photography, National Cinematography, National Television and National New Media collections.

▣ National Media Museum, Bradford, West Yorkshire
▣ 0844 856 3797
▣ nationalmediamuseum.org.uk

60-SECOND EXPOSURE

Learning what to do when a tribeswoman takes offence, or conditions in a dormant volcano turn out to be worse than you thought, has proven invaluable for **Gail von Bergen-Ryan**, as Tracy Hallett discovers.

All pictures © Gail von Bergen-Ryan

What is your favourite photographic book?

Steve McCurry's latest, *Untold: The Stories Behind the Photographs* (published by Phaidon). His images strike the perfect balance between scale and colour, planning and spontaneity. They make me feel as though I am standing beside his camera, not just looking at pictures in a book.

What is your worst photographic habit?

I often forget to check my camera settings when I turn towards different light – as a result, a potentially beautiful photograph can be ruined by blown highlights or deep blacks.

Which piece of kit could you not be without (aside from a camera)?

Shoes to suit the inhospitable conditions I often find myself in. I use prime lenses a lot, which means I have to move my feet in order to compose a picture. Shooting in sand and mud is hard enough, without having to



Untitled,
Oma Valley,
Ethiopia

worry about how to get where you want to go.

Tell us your favourite photographic quote.

'Learn how to drive the car'
– Charlie Waite (English

landscape photographer).

It's not productive to panic about the mechanics of your camera instead of looking for something beautiful to photograph.

What is the worst photographic

mistake you've ever made?

I travelled to Iceland specifically to be lowered several hundred feet into a dormant volcano. Unfortunately, I hadn't planned for the lack of light, or the unstable rocks at the bottom. The volcano was memorable; the photographs are not.

Who would join you in your ultimate camera club (dead or alive)?

Hiroshi Sugimoto – in 2012 his pictures were exhibited alongside paintings by Mark Rothko in London. The show may well have changed the direction of my photography.

I would also include Sebastião Salgado, because I love his passion. Peter Henry Emerson would have to be there too – every time I see his 19th century photo etchings I find it hard to walk away from them. Finally, Jay Maisel, because his scorching humour, withering insight and disregard for my sense of pride have helped me to become a better photographer.

Untitled,
Oma Valley,
Ethiopia



What is the worst thing about being a professional photographer?

When you take on a job you're under pressure to deliver a photograph that is even better than the client hoped for.

What single thing would improve your photography?

There are so many places I would like to photograph that it would be great to have more than 365 days in a year.

What is your greatest photographic achievement to date?

The realisation that I enjoy taking photographs more than anything else I can think of.

Why does B&W appeal to you?

The more I use black & white [Gail also shoots colour] the more I can bend my eyes towards a slightly surreal appreciation of what I am seeing.

What would you say to your younger self?

Start using a camera – it might just stop you from becoming so shy and introverted.

Describe your photographic style in three words.

Sensory. Surprising. Strange.

What has been your most embarrassing moment as a photographer?

A few years ago I was photographing preparations for a bull jumping ceremony in the Omo



Untitled,
Oma Valley,
Ethiopia

Valley (Ethiopia) when I sensed that a Hamar tribeswoman had taken a dislike to me. It made me uncomfortable to think I was spoiling the occasion for her, but I couldn't figure out what was wrong.

After the jump, she ran over and pushed a long stick towards my lens. I decided to imitate her and point my finger at her, then smile. She gave me a huge smile, put her arm around my waist and we walked off together. No idea what happened there!

What has been the most pressure you have been under as a photographer?

I made the mistake of carrying too much equipment with me when I walked the Inca Trail in Peru. The low atmospheric pressure meant that I struggled with the weight of my gear. Consequently, motivation and picture quality were both low.

If you could assist one (living) photographer who would it be?

Sebastião Salgado, to follow his eye.

Which photographic website do you visit most often?

I don't visit any one photographic website regularly. I graze after

seeing or reading something interesting about a photographer, book or location.

Which is more important, good technique or a natural eye?

Technique can be learned by making and correcting mistakes, so a natural eye is more important.

What was the last piece of photographic kit you bought?

I recently purchased a 2x converter for my 70-200mm lens. I use a Nikon D3s for low light situations and wildlife – my true love, the Leica S2, is afraid of the dark.

Which exhibition could you have spent a month in?

Genesis by Sebastião Salgado (Natural History Museum, London, 2013). It tugged at my emotions and made me dream.



Untitled,
Oma Valley,
Ethiopia

PROFILE

After studying political science in the US and law in Geneva, Gail von Bergen-Ryan moved to London where she turned her attention to photography. Having spent a week at the Anderson Ranch Arts Center in Colorado, she began taking workshops with photographers she admired, leading to a passion for travel and adventure.

▣ To see more of Gail's work visit vbrimages.com

YOUR B+W

We reserve the right to edit readers' letters for reasons of clarity and space.

IN CONTACT

We want to hear your views, ideas and opinions so write to us on paper, Facebook or email – and don't forget to send us a picture. **We have a 16GB SDHC PLUS memory card, worth over £30, to give away.** With a transfer speed of up to 48Mb/s it is ideal for DSLRs or full HD camcorder users.



© John Walker

B&W DEDICATED PRINTING

Dear Elizabeth,
I was very interested to read Judith Taylor's contribution to *In Contact* (B+W Issue 163) of your wonderful magazine.

I had been dogged for years with poor B&W printing on my own printers. I had tried many combinations of ink and paper and still got various colour casts.

I am currently doing a BA Hons degree in Photography with the OCA and in discussion with my tutor he pointed out the colour cast in my submitted B&W prints. He also said this was a problem for all colour printers which do not have the capability of dedicated B&W printing. The grayscale is made up of a

combination of various coloured inks mixed with the black.

I decided to bite the bullet and invest in an upgraded printer. Wow, what a difference this has made to my work. No colour cast and far more tonal range not only give me better results, but it has re-galvanised my creative urges. I find I am also paying more attention to the results it is possible to achieve even at the image capture stage.

For anyone serious about doing their own B&W prints I would recommend doing some research and getting a printer that can produce dedicated B&W.

John Walker

Dear Elizabeth,
For the past year or so I have been working on three series of images which take a slightly tongue in cheek view of the current economic climate in Britain.

Upon completion, I was somewhat undecided as how to present them until I read your *Checkout* article in Issue 157 regarding self-publishing photo books. I recently broke my shoulder and decided to devote some of my recovery time to making a book. I must say that I found your article most informative, and I finally decided to go with Bob Books.

Being a bit of a technophobe, I was quite surprised how simple the process was to produce the book. After a fairly lengthy process of deciding which images to use I finally decided on a large square format book with a hardback cover and lustre paper.

Having looked at other products available on the high street I was pleasantly surprised that you can produce a tasteful, quality product at such a price!

John Parker



© John Parker

GET IN CONTACT

On paper to Black+White Photography, GMC Publications Ltd, 86 High Street, Lewes BN7 1XN
On Facebook at facebook.com/blackandwhitephotog **On email** at elizabethr@thegmcgroup.com

DOWN TO THE LAST DETAIL

Dear Elizabeth,
My enjoyment of *B+W Photography* would be very much enhanced if some technical details of the photographs printed could be provided where this is practical/possible. I appreciate that most things have been dumbed down these days to give greater appeal to a wider audience but since B&W photography is something of a minority interest surely I can't be the only person to feel that minimal information such as location, camera, shutter speed/aperture, film, where

appropriate, or ISO if digital, would enhance the educational value of the articles.

I would be pleased to hear your view.

Roger Allen

Elizabeth

My feeling is that unless it is a technical feature, this kind of information is not necessary to the enjoyment of the imagery – rarely can two photographers replicate the same picture (and why should they want to?). You will note that Lee Frost's technique features and our camera tests always provide this information.



© Mick Davis

MISERABLE BASTARD SCHOOL

Dear Elizabeth,
In *B+W Photography* Issue 163 there is a letter from Jeff Hutchinson in which he takes strong objection to the opinion expressed by Tim Clinch (*B+W Issue 158*) who stated that the Taylor Wessing competition exemplifies 'the miserable bastard school of photography'.

Jeff states that Tim's view is not merely 'irrelevant' but is also 'out of context', and supports his point of view by using a quote from Bill Brandt: 'When you take someone smiling they look stupid.'

So strongly do I disagree with Jeff that I am compelled to take up the cudgel on behalf of Mr Clinch and respond by stating unequivocally that whenever I have taken time and effort to view and evaluate the Taylor Wessing prize images, never

once have I felt uplifted, inspired and gratified. Indeed, my overwhelming reaction to these images is the feeling that I am being drawn against my will into a veritable slough of despondency wherein all natural joy and hope normally present in the human spirit has, it seems, been deliberately and cruelly expunged.

Furthermore, photographers have a duty of care and must remember that in a healthy, well-balanced photographic world some great photography has, and will continue to show, the human countenance in every mood and facial expression, and this includes subjects ranging from being merely pleasant-faced to happy, beaming and, on occasion, exhibiting unconfined joy and happiness.

Mick Davis



© Alan Guthrie

THE EYE OF THE BEHOLDER

Dear Elizabeth,
There is much truth and thoughtful wisdom in your Editor's Letter (*B+W Issue 163*) about sensory overload. I can imagine selecting images for publication can be very challenging. What is 'special or uplifting' to you, might leave me unmoved and, of course, vice versa!

My daughter once bought me Susan Sontag's deeply intellectual, but excellent book *On Photography*. In it she says,

'Nobody ever discovered ugliness through photographs. But many, through photographs, have discovered beauty. what moves people to take photographs is finding something beautiful. Nobody exclaims, "Isn't that ugly! I must take a photograph of it." Even if

someone did say that, all it would mean is: "I find that ugly thing....beautiful."

Of one thing I'm certain: most keen photographers know, when they release the shutter, that moment of excitement – that they've got something special, at least to them. The most important person to please with your work is yourself. This must be harder to achieve for professional photographers.

Alan Guthrie

Elizabeth

While I partly agree with you Alan, I feel that it is not just a subjective appraisalment that we give to a photograph. There are levels of quality, both technical and aesthetic that come into play and are part of what draws us to an image.

DIGITAL INFRARED

Dear Elizabeth,
If you are likely to review the Olympus OM-D EM1 in the future you might like to know about a feature I have discovered regarding infrared images that you could inform your reviewer about.

By fitting a SRB infrared filter to the 12-50 lens and setting the ISO to Auto with a maximum of 3200 you can see the image in the viewfinder (or rear screen) and the camera will auto focus, take the image and produce a (red) image. I use Raw and it is easy to convert to mono



© Tony Baverstock

in Adobe Camera Raw.

Having been a keen user of infrared film I am delighted to be able to produce acceptable images digitally without resorting to Photoshop.

I love your magazine so much I am now a subscriber.

Tony Baverstock

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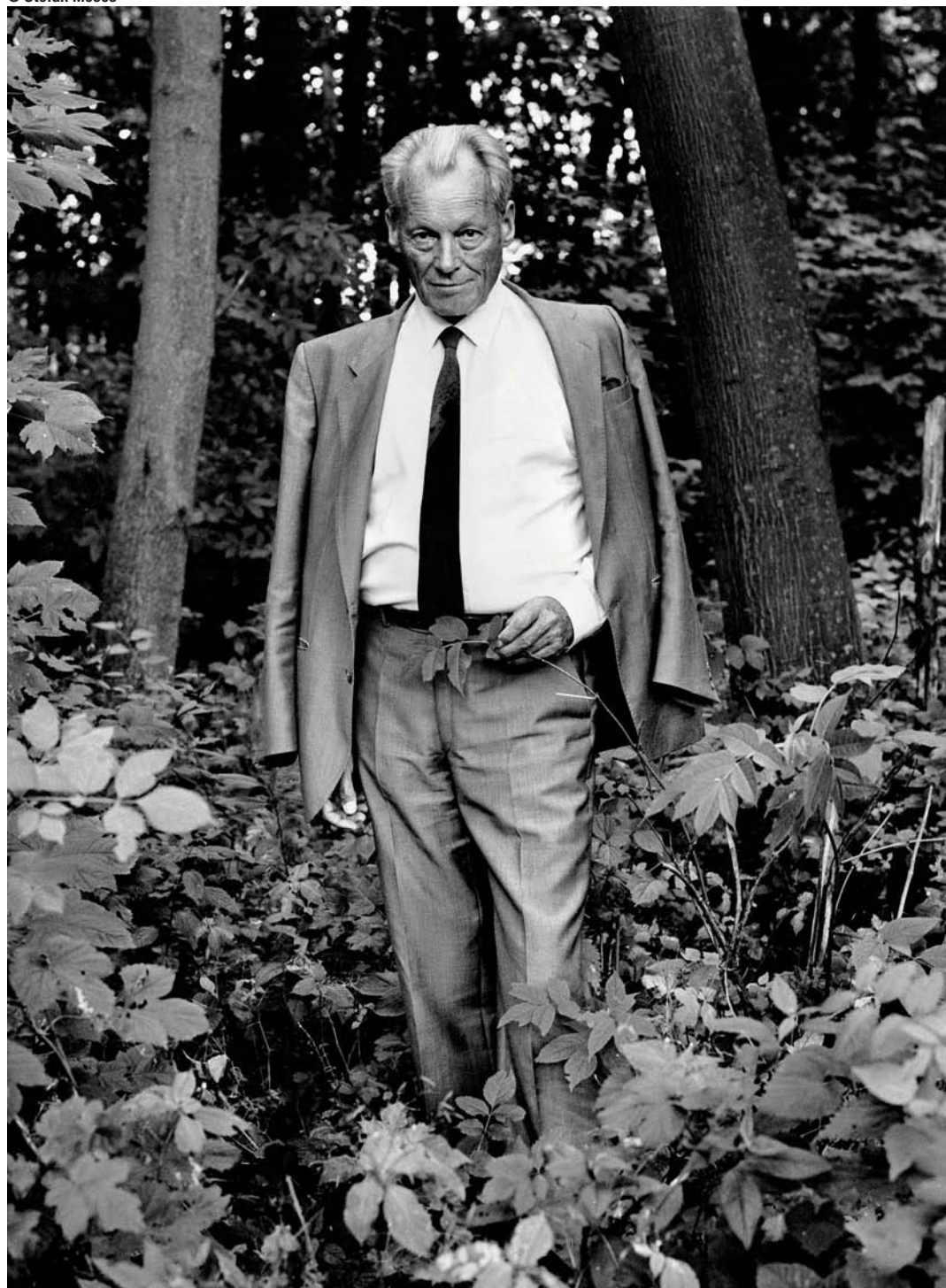
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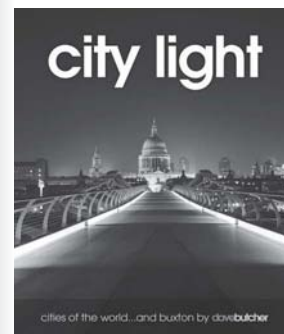
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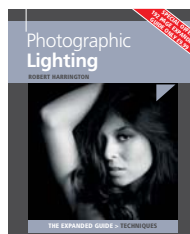
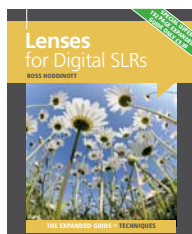


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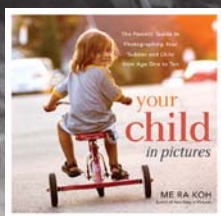
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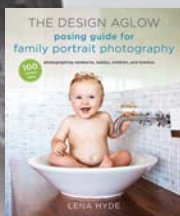
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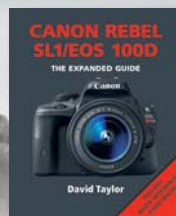
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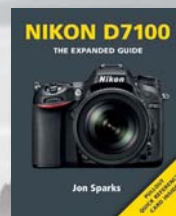
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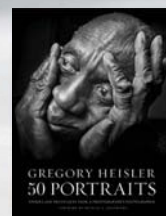
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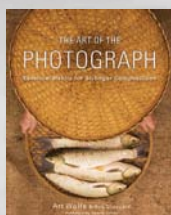
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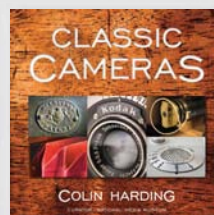
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35mm develop + print + CD	£12.00
35mm develop + CD	£8.00
Extra set of prints (order within 7 days)	£4.00
Film scan to CD or digital media	£7.00
120 develop only	£6.00
120 develop + print	£12.00
120 develop + print + CD	£15.00
120 develop + CD	£9.00
Extra set of prints (order within 7 days)	£5.00
Film scan to CD or digital media	£7.00

We also process Black and White Film! Please check our website or phone us for prices and turn around time

For Leica and Early Nikon (Nikon F2, Nikon F & Rangefinder) & Large Format
For Canon Autofocus, Nikon (Post F2), Hasselblad and other cameras

Please contact Aperture Rathbone Place
Please contact Aperture Museum Street

Tel: 020 7436 1015
Tel: 020 7242 8681

Email: 27@apertureuk.com
Email: info@apertureuk.com



27 Rathbone Place London W1T 1JE
Tel: 020 7436 1015

www.apertureuk.com

44 Museum Street London WC1A 1LY
Tel: 020 7242 8681



Konica 28mm f2.8 M-Hexanon, £490



Minolta 90mm f4 M-Rokkor, £240



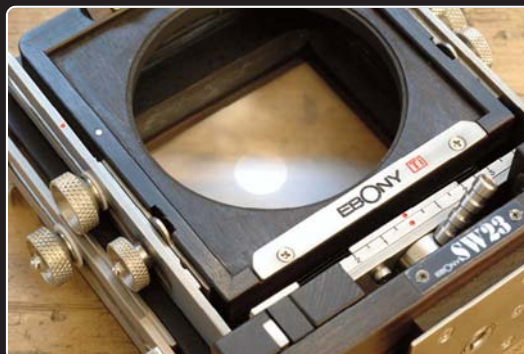
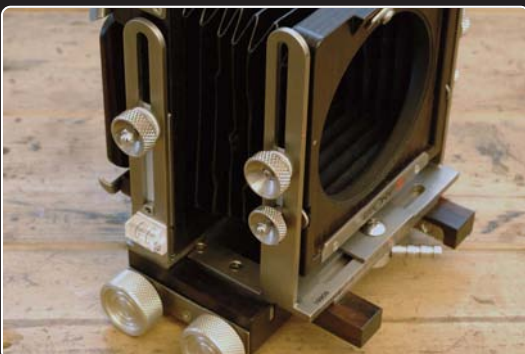
Voigtlander 40mm f1.4 Nokton, £290



Leica 50mm f1 Noctilux-M ASPH Coded 6 bit by Leica #3813xxx (boxed), Mint-, £3790



Leica M4-P Black #1562xxx (boxed), Mint, £850



Ebony SW-23 with Horseman 6x9 RFH, Mint-, £1490

Aperture is keen to acquire your quality Leica equipment. We are always looking for sought after cameras and lenses such as black paint M2, M3 and MP, 50mm f1 and f1.2 Noctilux, 35mm f1.4 Summilux, etc...! Selling your Leica equipment cannot be any easier at Aperture. We can give a very close estimate over the phone or an immediate fair offer on the spot. Payment is by BACS Transfer directly into your bank account (ID Required). We can also offer a commission sales service for higher value items of £1000 and above, for which the commission rate is 20%. For items of £2000 or higher, the rate is 17%. We constantly have customers waiting for top quality Leica cameras and lenses; you'll be amazed how quickly we can turn your equipment into cash!!

Please contact us on 020 7436 1015 if you require any assistance or further information

Aperture Camera Repairs

Aperture is now offering an in-house repair service for film cameras and lenses. We specialise in repairs to classic marques, such as Leica, Hasselblad, Rolleiflex and Nikon. We aim to provide a service with a rapid turnaround, usually within a week.

All repair work carries a guarantee of six months.

Please contact either of our branches for further information



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44 Museum Street London WC1A 1LY
Tel: 020 7242 8681

Aperture Camera Repairs

We offer our in-house repair service for film cameras and lenses at our Rathbone Place store, specialising in repairs to all mechanical cameras, in particular the classic marques that we carry, Leica, Hasselblad, Rollei and Nikon. We can also repair faults with modern camera systems, auto focus lenses and also compact cameras depending on availability of parts.

Our aim is to provide excellent service with a rapid turnaround, usually within a week. All of our repair work carries a guarantee of six months.

A basic estimate of the repair cost can be given over the phone but for a more comprehensive quote please bring in your equipment for examination at our store on Rathbone Place.



Have you ever wished your favourite lens would fit your Leica M mount camera?



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Leica IIIIf shutter curtain replacement



Shutter repair to Hasselblad SWC



The MAN

Below are typical prices for a few of the services provided by Aperture:

Full service of Leica rangefinder camera: from £120 + VAT

Servicing involves the adjusting of shutter speeds and rangefinder alignment to factory standards and also the lubrication of all the essential moving parts. All aspects of the camera will be inspected during this service.

New shutter curtain replacement on Leica Screw Mount bodys: £180+ VAT

Supply and fitting of factory standard replacement shutter curtains, a shutter speed check will also be carried out during this service.

Rangefinder adjustment: from £60 + VAT

Calibration of horizontal & vertical image planes of any rangefinder camera.

Full service of Hasselblad & Rollei flex from £120 + VAT

Servicing of most Hasselblad & Rollei flex mechanical cameras includes renewal of all moving parts to the best possible working order.

Hasselblad film back light seal replacement: £40 + VAT

Replace light seals on Hasselblad film back to stop light leaks.



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Digital Photo magazine



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YOUR B+W

© Janette Hill

LAST FRAME

Here at B+W we're looking out for some really stunning single images that just lend themselves to printing and mounting large scale. Each month one lucky winner will have their picture given this treatment by London's state of the art printing service, **theprintspace** – it could be you!



This month's lucky winner is Janette Hill who wins a 20x20in print of her image which will be dry mounted on to aluminium, giving her picture a wonderfully metallic feel. Janette can choose from a range of four digital C-type and seven fine art inkjet papers for her print.

NEXT MONTH

You can win a print dry mounted on to Dibond, a very rigid yet lightweight composite of aluminium and PVC.

HOW TO ENTER

Send your hi-res image on a CD to:
B+W Photography, Last Frame, GMC Publications Ltd,
86 High Street, Lewes BN7 1XN



Find out more at
www.theprintspace.co.uk

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